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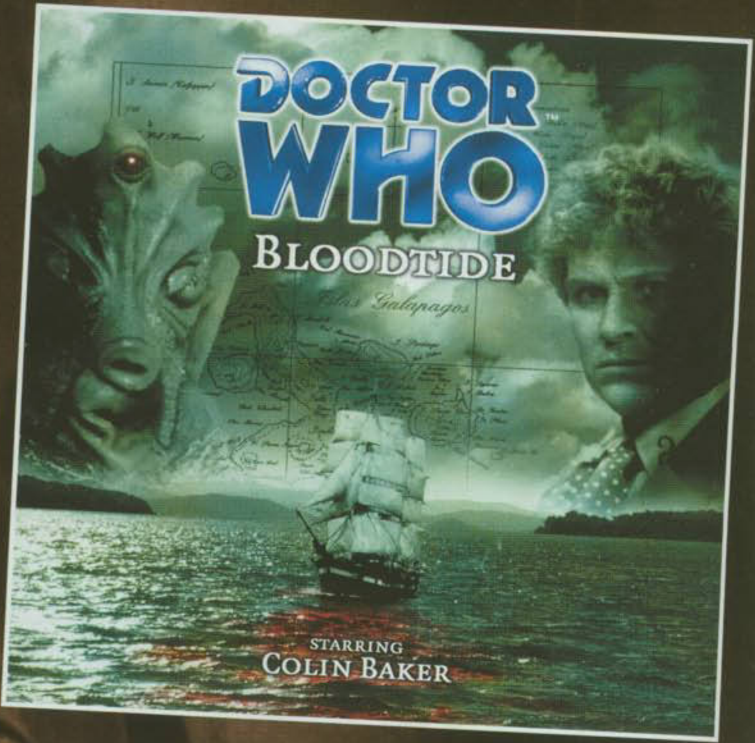

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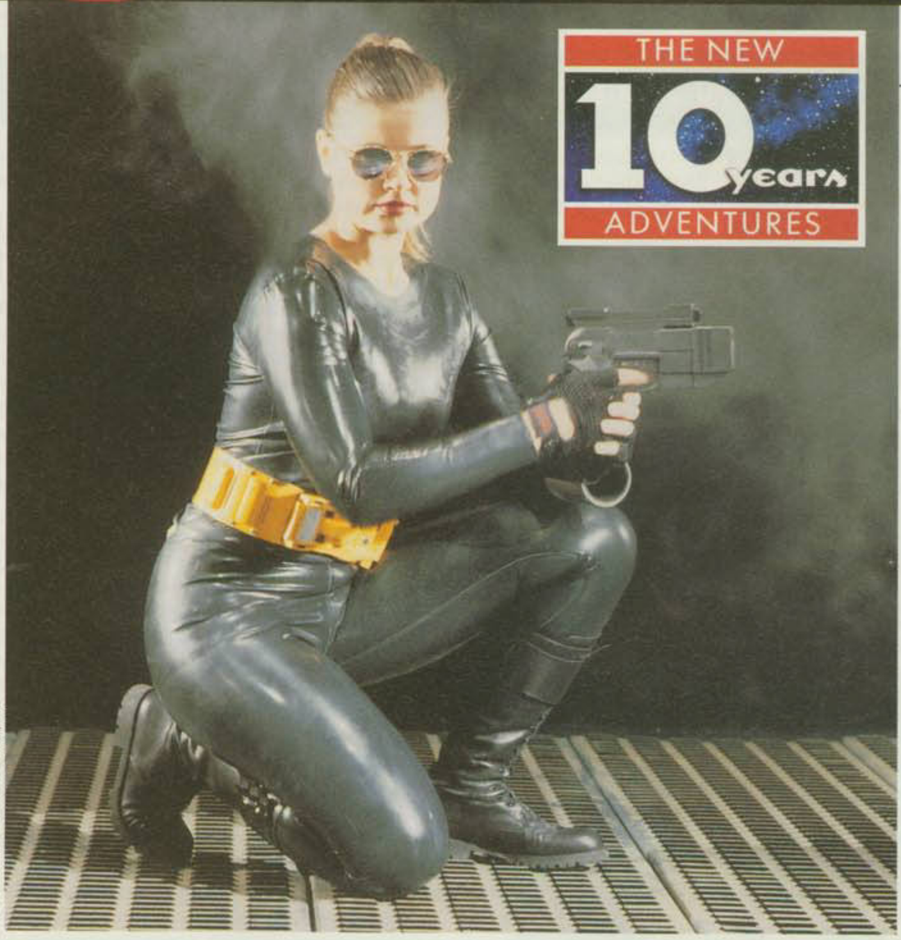
DWM 305

'It must be like uncovering a treasure trove!'



PHOTOGRAPH © ROBIN PRICHARD / TTL

FEATURES

Cruk! It's the New Adventures anniversary special!

It's been a decade since sex, swearing, sentient churches and cyberspace became part of *Doctor Who* lore thanks to a certain range of novels ... So holster your smartbombs, swallow your angst and come with us as we celebrate Virgin Publishing's *New Adventures*!

6 Genesys of the NAs
Ace is shattered and the Master gets hammered in the first part of our in-depth history of *The New Adventures* ...

12 The Last Word
Comic capers courtesy of Gareth Roberts, Lee Sullivan, the Doctor, Bernice, psycho Ace – and a host of guest stars!

20 I wanna be a paperback writer!
Fancy yourself as the next Dicks, Cornell or Parkin? Got a story about Kronos invading Swindon in 1986? Read this!

26 Marc Platt
Terrible secrets from the Doctor's family circle revealed by the architect of *Lungbarrow*!

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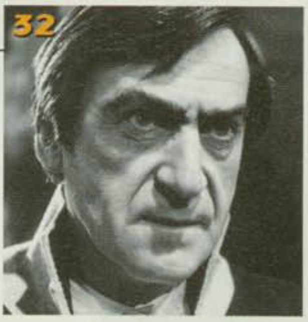

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No Future Alan Barnes
Damaged Goods Clayton Hickman
Original Sin Peri Godbold

Production Mark Irvine
Managing Editor Alan O'Keefe
Managing Director Mike Riddell

Thanks to David Brunt, Paul Cornell, Rob Cory, Peter Darvill-Evans, Marc Platt, Jac Rayner, Justin Richards, Gareth Roberts, Julie Rogers, Gary Russell, Jan Vincent-Rudzki, Andrew Skilleter, Stephen James Walker, Peter Ware, Martin Wiggins, Virgin Publishing, BBC Worldwide and Big Finish

Cover *The Dimension Riders*, by **Jeff Cummins**

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Editor's letter THINKING OUTSIDE THE BOX

Timewyrm: Revelation, page 6, paragraph four: "At that moment, little Alan Barnes grazed his knee, and the teacher was distracted with the business of disinfectant. It was just as well. Something fundamentally important was about to happen." Something fundamental, alright; the *New Adventures* were about to begin, and I was looking away at the time. Absolutely bloody typical.

I'm terribly proud to think that I was one of the very first fans to get namechecked in an NA novel (the second, in fact – unless you know different). And, Goddess, weren't we all proud of our very own Paul Cornell when his book came out – the book that, elsewhere in this celebratory special issue, he says "changed everything". He's not wrong. For *Doctor Who*, the NAs were the single biggest change since the final part of *Survival* was broadcast, I suppose. At the time, we couldn't comprehend a future for the idea of *Doctor Who* if it wasn't on the telly. The *New Adventures* proved that the Doctor could live, and thrive, beyond the box; he wasn't buried in it.

It seems more than a little odd, therefore, to be talking about the anniversary of the *New Adventures*, for **DWM** to be treating the range as nostalgia – but it is a very long time since the TV Movie, when the Virgin range came to an end and the BBC Books line deposed it. Now, I guess, we have to integrate the NAs into the myth of the Doctor's past: pouring phrases like 'puterspace', 'crukking Chelonians' and 'it's pronounced "Chris Sh-vey", actually' into the gene pool that still generates new *Doctor Who*, be it in the BBC Books ranges, the Big Finish audios or other as-yet-unknown futures for the character. But the crucial thing is: he does have a future, across as many media as possible (let's dominate the lot!). The NAs are to thank for that.

And thanks, Paul, for the namecheck. It made my day, back when I got my copy of *Timewyrm: Revelation* in December 1991 ...

Long ago in an English winter.

Coming Up...

In Print

THE YEAR OF INTELLIGENT TIGERS

Kate Orman

Published by BBC Books on 4 June
Featuring The Eighth Doctor, Fitz Kreiner and Anji Kapoor
Enemies Clue: big furry orange stripey things
Setting An island paradise – and a nearby wilderness
You'll like this if you like ... *Gorillas in the Mist*, *Survival*, Larry Niven's *Known Space* stories, Arnold Wesker's *Roots*
Watch out for The Doctor's violin solos (he's a bit of a prima donna)

Hitchemus is an entirely self-sustaining island – although, inevitably, the beautiful weather attracts tourists. Like the Doctor and Fitz, who enjoy the chance to chill out with the local musicians and bash out a few 'choons' while Anji does her own thang. As for the tiger-like creatures who share the island ... they've always been docile and distant. So why can't Anji relax when one of them starts to follow her around?

"*Unnatural History* was deeply influenced by fandom," says a refreshed Kate Orman, "so writing *The Year of Intelligent Tigers*, I made a deliberate decision to forget as much as possible about well-worn fan debates. It's time to look outside my own little corner ... I've tried to write *Tigers* as a mainstream SF novel, assuming no knowledge of *Doctor Who* on the part of the reader, and avoiding continuity references."

Why is a tiger-like creature following Anji?

Tigers is Kate's first *Doctor Who* work in many years not to be a completely joint effort with husband Jonathan Blum. "Jon's day job is eating most of his time," reports Orman, admitting that "and anyway, I wanted to see what I could come up with for the Eighth Doctor on my own." So how does Kate see this Doctor? As a passionate loner in the mould of Beethoven or Paganini, "the misunderstood, sensitive genius, with a reputation for more than human powers, who can also be a bit of a bastard."

In addition to Orman's approach to the series, something else has changed since last we all met – the introduction of new companion Anji Kapoor. Orman approves: "I think Anji is independent of the Doctor, and rather sceptical of him, rather than distrusting. That contrasts with Fitz and Sam, who see him as a hero. In *Tigers*, it's still very early in her relationship with the Doctor, and she gets some unpleasant reminders that he's not human. By the end of the novel, she's back on his side, but she'll never be an uncritical follower." What with *Superior Beings*' foxes [see below], it seems like this month sees a special offer at the cute furry monster shop. Orman, though, avoids anthropomorphising her aliens too much. "The tigers aren't a metaphor for human psychology – I was consciously trying to avoid that. Perhaps what sparked the idea was a wonderfully surreal illustration in an old 'Dungeons and Dragons' manual I had as a kid, showing a very civilised tiger in a dressing gown, smoking a hookah and examining a jewel."

Those who despair of the gender imbalance of *Doctor Who* writing will applaud recent and upcoming newcomers to the range – as indeed does Orman herself, for so long the sole female voice in *Doctor Who* fiction. "I'm delighted, especially since I'm familiar with the writing of Lloyd [Rose] and Kelly [Hale], so I'm really looking forward to their books. I'm hoping that the women writers can contribute not just fresh blood to the series, but perhaps some different perspectives from their particular lives, experiences, and reading. The greater the variety of the authors, the more flexible and interesting the books." And even with close to a dozen *Doctor Who* titles now chalked up, Orman insists she's as inspired and enthusiastic as ever. "Luckily, *Doctor Who* has few constraints on setting or style, within a basic adventure format. I've used historical, modern, and futuristic settings, and styles from angsty fantasy to comic SF romps – sometimes most of these in the same book! That makes it much harder to run out of steam." DAVID DARLINGTON

SUPERIOR BEINGS

Nick Walters

Published by BBC Books on 4 June
Featuring The Fifth Doctor and Peri
Enemies The cunning, crazy and vulpine Valethske
Setting A pleasure planetoid in the far future, a mysterious alien garden ... and between *Planet of Fire* and *The Caves of Androzani*
You'll like this if you like ... *The Day of the Triffids*, Brian Aldiss' *Hothouse* and *Moreau's Other Island*, *Survival* (again) and the Vervoids segment of *The Trial of a Time Lord*
Watch out for Peri's way-cool teddy bear

The Eknuri are beautiful, nearly human, technologically advanced, morally liberated ... and united in their presumption of their innate superiority. The Valethske are fox-like hunters who prey on humans. In the struggle for dominance, who will prove superior? Can the Doctor stop his beautiful new companion Peri from being caught in the crossfire? And what secret do the Valethske seek below the surface of a beautiful garden planet?

"Have you ever seen a fox in close captivity?" demands an animated Nick Walters. I have to confess that I haven't. "About six years ago I was in an animal sanctuary in Wales," he continues, warming to his theme, "where they had a captive vixen. I was overawed by its sheer personality – it seemed truly alien, as if we humans were of no consequence. Which, of course, we weren't. I walked away totally humbled, mind racing. And that was it – the Valethske were born, demanding to be realised in print. It took six years, but now they're here!"

What are the fox-like Valethske searching for?

Six years, and indeed, three novels down the line, the Valtheske's debut also sees Walters' first attempt at writing for a 'past' Doctor – so why this switch now? "I see myself as adaptable," smiles Walters, "I'm happy to write for whichever line where the opportunity arises. Originally, this was to be a Sixth Doctor and Peri story. When [range consultant] Justin Richards suggested the Fifth Doctor instead I was a bit thrown, but it didn't take me long to warm to the idea. The brutality and bombast of the Valethske are more of a contrast to the Fifth Doctor than the Sixth, and I got to watch the entire Davison era, in order, for the first time since it was first transmitted!"

The novel has a nicely ambiguous name – almost every set of characters has some claim to the titular, er, title. "One of the themes of the book is hubris," reckons Walters, "species getting above themselves and setting themselves up for a fall. So the Valethske consider themselves superior – and woe betide anyone who contradicts them! – while the Eknuri seem superior in a technocratic, complacent way, until we see how helpless they really are when removed the protective cocoon of their culture. Of course, the true superior being is the Doctor, but he's far too nice to say so – especially in this incarnation!"

Did this choice of Doctor affect the story being constructed around Walters' inspiration, then? "A story moulds itself to whatever Doctor you're commissioned to write for," Walters affirms. "Even a generic alien invasion story with the Eighth Doctor will have a very different slant to, say, a Third Doctor tale. And just as *Dominion* drew on *The X Files* and *Stargate*, and *The Fall of Yquatine* drew on *Babylon 5* and *Star Wars*, so *Superior Beings* draws on Brian Aldiss and John Wyndham – in the same way that televised *Doctor Who* often drew on the classics. But once Justin suggested I use the Fifth Doctor, the main inspiration came from the Davison stories."

A trait common to those and other TV stories was an emphasis on Peri's physical attractiveness, and those charms are similarly alluded to in *Superior Beings*. "Certainly, one character hits on her on a very basic level," argues Walters, "but I wrote loads of fan fiction about the Sixth Doctor and Peri, so over the years I really got to know her character. She is, basically, an ordinary person out of her depth – more than any other companion before or since – so her reserves of bravery are even more commendable than those of, say, Ace, who's about as ordinary as a breakdancing badger." Or a talking fox, for that matter. DAVID DARLINGTON

BLOODTIDE ♠ Jonathan Morris

Aeons ago, with the Earth's surface a poisoned wasteland, the Silurians excluded one leading scientist from the hibernation chambers – but what crime was so great to cause S'rel Tulok to be banished to the surface?

When the TARDIS lands on a desolate island, Evelyn must guess where they are – and whom the Doctor expects to meet. A very different scientist is on the Galapagos, for the long voyage of HMS *Beagle* has reached the newly-established penal colony. But why is the jailhouse at Baquerizo Moreno quiet? Why is the island's Governor Lawson acting so harshly? Have the local fishermen really started seeing devils? What will young Charles Darwin discover? And what really happened to Tulok ... and his life's work? Many dangers are lying in wait for all those recently arrived by ship – whether from the *Beagle*, or the TARDIS ...

DWM caught up with Big Finish newcomer Jonathan Morris during recording of his first audio play on – no fooling – 1 April. After immobilising him with our third eye, we asked: what was the starting point in awakening *Doctor Who*'s long-dormant 'Earth Reptiles'? "[Co-producer] Gary Russell asked me to do an audio with the proviso that it had the Silurians in it, and possibly the Sea Devils. I wanted just the Sea Devils; we compromised on just the Silurians! I couldn't handle a story with both," he admits. "I went back to everything featuring the Silurians and Sea Devils – the various television stories, books, comic strips, even Weetabix cards – to try to identify the main principles behind them, and what made them different as monsters.

"It seemed that they owned the Earth before Man; were around at the same time as early Man; were there with the dinosaurs, when the Moon came into orbit ... Wherever I decided to start from, it seemed to be contradicting eight other known facts about Silurians. So I just chose one of those as a starting point. The other thing was to see what gaps [creator] Malcolm Hulke had skirted around which we could expand upon. For example, in the original serial, they'd gone into hibernation, and never woken up. But there's never really been a proper explanation as to why ..."

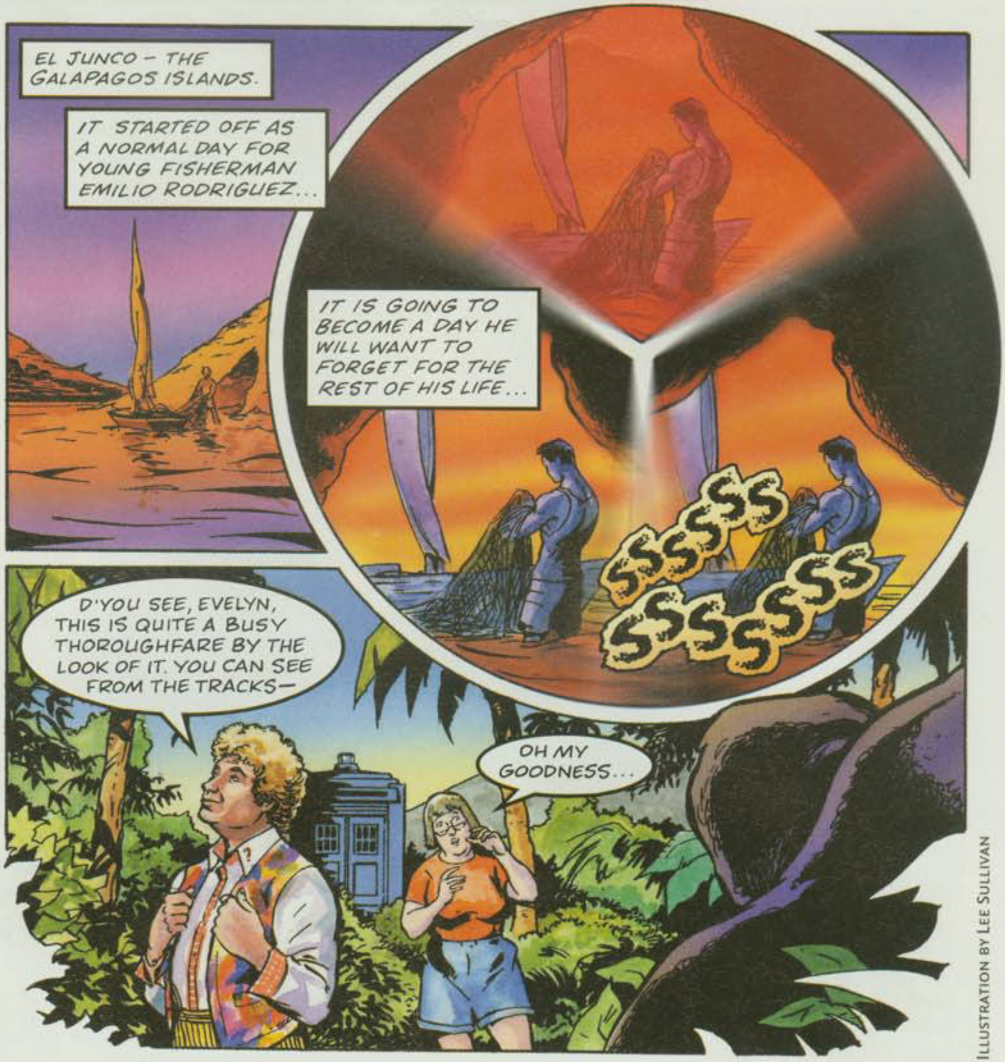

EL JUNCO – THE GALAPAGOS ISLANDS.
IT STARTED OFF AS A NORMAL DAY FOR YOUNG FISHERMAN EMILIO RODRIGUEZ...
IT IS GOING TO BECOME A DAY HE WILL WANT TO FORGET FOR THE REST OF HIS LIFE...
$$$$$$ $$$$$$$
D'YOU SEE, EVELYN, THIS IS QUITE A BUSY THOROUGHFARE BY THE LOOK OF IT. YOU CAN SEE FROM THE TRACKS—
OH MY GOODNESS...

ILLUSTRATION BY LEE SULLIVAN

Bloodtide was offered to Morris around the same time as his much-acclaimed BBC Books debut, *Festival of Death*. "I'd submitted the synopsis for *Festival* to [BBC Books consultant] Justin Richards before Gary asked me to do *Bloodtide*, and about two days after that Justin confirmed that the book had been commissioned!"

This isn't the first time Morris has worked in the audio medium. "I've written for [Radio 4's topical sketch show] *Week Ending* and [Radio 2's equivalent] *The News Huddlines* – *Week Ending* between about 1994 and 1997, when it was axed. Nothing to do with my writing!

"Those shows were useful in giving the discipline to make sure that scenes are short, dialogue is relevant. If you listen to *Week Ending*, you only have about half a sentence to establish characters and location. But then, this is the first thing I've written that's been over three minutes, so the running time is an increase of about 4,000 per cent!"

With the Silurians agreed on, how did Morris develop the themes *Bloodtide* tackles? "Well, they'd been seen in the present-day, and in the future, so let's have them in the past! I liked the idea of them being at the dawning of modern science, so that theyre not treated as gods. Because of the Silurians' history being related to evolution, the natural thing was to tie them in with Charles Darwin – hence the Galapagos, and things accumulated around that ..."

Listeners unfamiliar with the voyage of the *Beagle*, but who do know of a Tavern famous among fans in London, may assume that Captain Fitzroy's name is an in-joke: "No: Darwin, Fitzroy and Governor Lawson are all historical people. The jailhouse, the tortoises, the names of the lake and town are also genuine."

So what do the regulars think? Colin Baker's Doctor and Maggie Stables' Evelyn met in a 'pure' historical, whereas *Bloodtide* combines past incidents with the series' own monstrous heritage. Do they have a preference for one or the other? "I prefer a comical-tragical-historical-pastoral story," says Baker, paraphrasing *Hamlet*. "The advantage of a historical is that before the listener starts, they have some information available already. You're short-circuiting the process of getting them involved ..."

Have the local fishermen really been seeing devils?

"I do rather warm to the historical ones," concedes Stables. "So the rather charming side-issue in *Bloodtide*," adds Baker, "is that because the Doctor likes Evelyn, he has deliberately taken her to meet her hero."

"It doesn't take her too long to guess where they are," concludes Stables. "Once we spot the tortoises, we're there." But tortoises are hardly the most dangerous reptile in and around the Galapagos ... ♠ MARK WYMAN

DWM

Released by Big Finish on 18 June
Featuring The Sixth Doctor and Evelyn Smythe
Enemies The Silurians
Setting The Galapagos Islands, 600 miles off South America, 1835
You'll like this if you like ... Malcolm Hulke's creations, the theory of evolution – and the Sixth Doctor's knack of meeting famous 19th century men
Listen out for the *Beagle* coming under attack

The Doctor Colin Baker
Evelyn Smythe Maggie Stables
Charles Darwin Miles Richardson
Captain Fitzroy George Telfer
Governor Lawson Julian Harries
Tulok Daniel Hogarth
Scientist Sh'vak Helen Goldwyn
Lokan Jez Fielder
Greta Rodriguez Jane Goddard

Incidental music Alistair Lock
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Gary Russell

Tales From the Fiction Factory

CHAPTER ONE

Dancing in the dark

DAVID J HOWE BEGINS THE SAGA OF THE *NEW ADVENTURES*, THE BOOK RANGE THAT PICKED UP WHERE TV LEFT OFF – A STORY TOO BROAD AND TOO DEEP FOR JUST ONE INSTALMENT!

"From the dark unexplored regions of outer space, a new planet moved into orbit around the Sun – what strange form of life had developed on this mystery planet? Earthmen wondered as they turned their telescopes towards this new world ... The answer came swiftly and terribly – it was the planet of the Daleks, the machine creatures with superhuman brains ..."

So begins *The Dalek Book*, published in June 1964 – the first item of commercially available *Doctor Who* merchandise, and featuring the first ever *Doctor Who*-related fiction published outside of the television series. It's telling that, in 2001, it is commercially published *Doctor Who* fiction which keeps the time-traveller's spirit alive, be it in the BBC novels, the Big Finish audio dramas, the **Doctor Who Magazine** comic strip or the forthcoming Telos novellas.

One range of original fiction really broke the mould, however, establishing a platform on which a great many talented, creative writers would cut their teeth – many of whom went on to make their mark elsewhere, as well as continuing to develop adventures for the Doctor. This was a range of novels published by Virgin Publishing during the early 1990s, and known collectively as *The New Adventures*.

Doctor Who fiction was established long before *The New Adventures*: Dalek stories had appeared in publications like *The Dalek Book* and *The Dalek World*; the Doctor and companions, plus the occasional monster, featured in text stories in World Distributors' *Doctor Who* Annuals; and the Doctor's comic strip escapades began in *TV Comic* late in 1964 (continuing through numerous titles to this day). But with the television show bringing forth new stories year upon year, these fictional adventures were sidelined, never treated with the same respect accorded their televised counterparts – and few hardened fans of the time would have argued, even half-heartedly, that these stories had any degree of validity (detailed discussions about what constitutes 'the canon' were still some years off).

By the mid-1980s, WH Allen, publishers of the Target Books *Doctor Who* novelisations, had a problem. On television, the number of episodes made each year had been slashed from 26 to 14; from six new stories to four. With a publishing programme demanding 12 new titles a year, it was just a matter of time before all the stories that could be novelised, would be. At that point, the future success of the range would be linked to whatever the BBC decided to do with *Doctor Who* – anything from reducing the number of stories further still to, heaven forbid, cancelling the series altogether. Any owner of a successful franchise will want to do their best to exploit it indefinitely. The answer? Publish original fiction.

But nothing is that simple. First, permission had to be gained from the BBC – namely, from Wendy Sanders of BBC Books and John Nathan-Turner, the producer of TV *Doctor Who*. Mid-1980s Target editor Nigel Robinson was apparently the first to ask about publishing original fiction; his proposal was turned down, but he did gain permission for a limited number of original novels featuring companions from the show. Two books, *Turlough and the Earthlink Dilemma* and *Harry Sullivan's War*, were published in 1986 as part of the short-lived *The Companions of Doctor Who* series, but the range was soon cancelled; sales, although quite respectable, did not prove to be as high as those of the novelisations.

The next approach came from Robinson's successor, Jo Thurm, just as she was departing the post in February 1989. This was followed up by Thurm's replacement, Peter Darvill-Evans, in March of the same year. No response from Sanders is recorded, but it is likely that the matter was simply referred to Nathan-Turner – who took an active interest in all *Doctor Who* merchandise. Of course, in March 1989, so far as anyone knew, the series was ongoing ... but by the middle of the year, rumours were rife that a 27th season of *Doctor Who* would not see production. By October, this was a certainty.

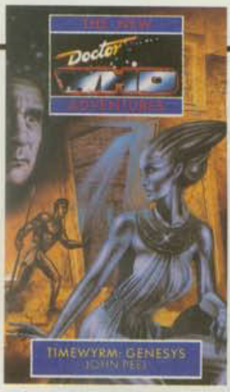
"When I arrived at WH Allen at the end of February 1989," recalls Darvill-Evans, "I was aware that there had been some original tie-in fiction published by the company – things like the Harry Sullivan book, and also a *Blake's 7* book. I was also aware that these titles had done less well than the novelisations and that wasn't a terribly good precedent." This posed a problem, because Darvill-Evans was determined to launch a range of original *Doctor Who* fiction. "I was able to finesse those problems," he says, "and persuade everyone in the company by explaining that the poor sales were because those tie-ins didn't have the Doctor in: 'You can't have *Doctor Who* without the Doctor ...' I was also encouraged that the *Missing Episodes* stories published by Target [novelisations of scripts commissioned by the BBC for Season 23, but then cancelled when the show changed direction] seemed to sell as well as the standard novelisations – which just strengthened my view that if the Doctor was present, then the books would do fine. I knew the BBC's earlier argument for not allowing original fiction to be published revolved around their desire to see all the television stories novelised first; well, we'd now done that, and furthermore by October of that year, there were no immediate plans to do any more stories on television, so all that just strengthened my argument that now was the time to do some original fiction."

These thoughts culminated in Darvill-Evans meeting with Nathan-Turner in October of 1989, when the outgoing producer finally agreeing that original fiction could be published – but with the proviso that he would be involved in the setting-up of the range. The novels were initially perceived as carrying on the series from the end of *Survival*, the final television story transmitted; indeed, Darvill-Evans suggested beginning the first original novel with the last lines of Rona Munro's *Survival* novelisation. Nathan-Turner wanted Darvill-Evans to involve Andrew Cartmel, the outgoing script editor on the show. The initial intention was for the first book to

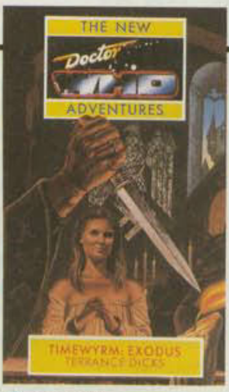
FACING PAGE: *THE NEW DOCTOR WHO ADVENTURES: TIMEWYRM: REVELATION* – JACKET BY ANDREW SKILLETER

Those New Adventures covers in full!

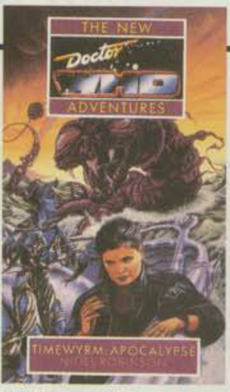
Trying to collect the set from secondhand stores? Month by month, this handy visual guide will help bring the entire Virgin range to life! All first British editions are shown, plus the month they were first published, original price, (w)riter and (a)rtist. This issue: 1991.



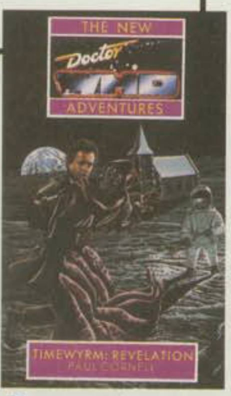
Timewyrm: Genesys
6/91 £3.50
w John Peel
a Andrew Skilleter



Timewyrm: Exodus
8/91 £3.50
w Terrance Dicks
a Andrew Skilleter



Timewyrm: Apocalypse
10/91 £3.50
w Nigel Robinson
a Andrew Skilleter



Timewyrm: Revelation
12/91 £3.50
w Paul Cornell
a Andrew Skilleter

be written by Ian Briggs, both Darvill-Evans and Nathan-Turner having been impressed by his novelisation of *The Curse of Fenric*.

By November, Darvill-Evans reportedly had authors "foaming at the mouth" to write original fiction – but negotiations with the BBC were proceeding very slowly indeed, with letters to the rights and contracts department failing to incite any positive response (or any response at all). Undaunted, Darvill-Evans pressed on.

A number of factors helped cement his ideas for the new range. First was the sophistication of the novelisations of stories like *The Curse of Fenric* and *Remembrance of the Daleks*; second was the realisation that Andrew Cartmel had had plans for where *Doctor Who* on television might have gone had the show not been cancelled (Cartmel had drawn up a 'master plan', which Darvill-Evans was allowed to read "on the strict instruction that I wasn't to tell anyone"). A third consideration was Darvill-Evans' perception of the relationship between the Doctor and companion Ace. "They were a very good team on screen, and I felt that this would translate to the page well. The obvious thing was to move forward. I didn't want to go back to the past. There has always been in *Doctor Who* fandom a terrible lust for nostalgia, and this was no good to me as a publisher because we'd done that through the novelisations. The only way was to go forward. For this reason, I was initially very resistant to the idea of doing the *Missing Adventures*, for example [a range of original novels featuring Doctors prior to the Seventh, which Virgin would eventually launch in 1994]. I was very worried about

'I thought Doctor Who might have ceased to be popular. This was uncharted territory'

this backward-looking limitation, and in order to create a brand which has value it needs to not rely on things which you don't control – we had no control over the old stories, but we did control the new things we were doing."

Over Christmas 1989, Darvill-Evans formulated an initial ten-page proposal for how he saw the range of original novels developing. The final version was dated 24 January 1990, and laid out the initial premise and plot development for an interlinked series of six novels.

The document explained that following the conclusion of *Survival*, the Doctor and Ace return to the TARDIS only to find the Master at the controls – the Doctor's arch-enemy having evidently survived their clash on the planet of the Cheetah People immediately beforehand. Having programmed in a set of co-ordinates, the Master damages the console and flees into the TARDIS corridors. The TARDIS arrives on the planet Fland, where civil war is raging between Bitavian forces and those of the Hokof Union. When the Doctor tries to escape in the TARDIS, Ace is caught by a boobytrap set by the Master in her room. The Master has linked together a genetic material condenser, a time loop generator and a trans-mat, and used them to condense Ace into a genetic pattern, randomly-selected segments of which will be sent into space-time. The device fires five times before the Doctor realises what's happening, resulting in five slightly different versions of Ace being scattered through the universe. The Doctor has to recover all of them to have any chance of restoring the real Ace.

'There has always been in fandom a terrible lust for nostalgia ...'

So the scene was set for a six-book series, in which most of the first book, and all of the middle four, would be self-contained adventures in which the Doctor hunts for the missing Aces; the overall plot would be wrapped up in the sixth. Darvill-Evans provided an outline of how the plot would finally be resolved, and also a draft of the opening section of the first book.

Unfortunately, Nathan-Turner's response to this initial proposal was less than enthusiastic: "'McGuffin' stories inevitably are very limiting," he wrote, "and personally I feel we should do something more subtle and less constraining.

"Also, the concept of five Aces roaming the galaxy as segments of a geometric pattern, may seem to some to be rather complex for the younger readers. Off the top of my head ... may I suggest a much more vague linking theme. For example: the Doctor decides that Ace's history education is lacking and therefore he takes her on six adventures set in various historical times. Obviously this needs some sort of pay off. At its most coy and most basic, it could be as simple as Ace saying: 'History is so full of mistakes, rape, pillage, violence etc, shall we move on to geography?'"

Nathan-Turner concluded by commenting: "There is nothing wrong with your plot, but I think you should consider it a self-contained one, rather than a six-part linking structure for the series. Although you go to great lengths to explain that the writers of stories two to five should not be too constrained ... I feel from experience from *The Trial of a Time Lord*, that a fully fledged umbrella theme is too strapping."

"I have absolutely no recollection of this outline," says Darvill-Evans today. "Clearly I wrote it as it's got my name on, but I have no memory of it at all. It's nothing like anything we did in the end. It might have been written more to show what we could do – to prove that books could continue the series. Thinking about it, I very much doubt that the company would have gone for a six-book series – to commit to that many before you even know how the first one has done is a massive leap of faith. It also seems very prescriptive ..." He knows why he may have wanted to adopt such an approach, however. "In a very *Babylon 5* kind of way – to take a later show which impressively succeeded in creating an ongoing story arc – I wanted to tie people in for the long term. I wanted readers not to be able to just buy one book, and to get into the habit of buying all of them ...

"The only way I could think to do that was to have elements of the story which carried on from book to book, so you had to buy the next one to find out how things developed or were resolved – or not. That was the reason for the 'Timewyrm' idea. However, after the initial releases, we found we didn't really need to do this, although we did subsequently have some more story arcs running: there was the *Cat's Cradle* trilogy, a small arc of 'future history' stories and then, near the end, the 'Psi-powers' arc. We just liked the idea of linking and grouping the stories together: I remembered watching the 'Key to Time' series on television and that made you want to keep watching, to see what happened. The problem with story arcs is that you have to deliver at some point and come to a conclusion ..."

***Survival*: an end ... and a new beginning**

Darvill-Evans took on board Nathan-Turner's comments, as well as comments coming internally from within Virgin Publishing [as W H Allen had, by now, been renamed] and by mid-February 1990 was considering the idea that the initial range of books should number four, not six. He was happy to ditch any and all previous ideas in favour of something new – but, as he explained in a lengthy letter to Nathan-Turner, he still thought it very important that there should be some ongoing thread through the first novels, feeling this to be paramount in engendering reader loyalty.

There was another reason for this. "I always thought that what I was trying to create was a series of books that could exist without *Doctor Who*," he says, "and the reason I wanted to do that was that at the back of my mind was the thought that if the BBC never made another *Doctor Who* story, how long realistically could we rely on *Doctor Who*? Furthermore, we might not be able to rely on the goodwill of *Doctor Who* fans to keep it going – we might need to reach a new audience and branch out. So all along I wanted to do something which would stand alone. It wasn't that I thought the BBC might withdraw the licence, it was simply that I thought *Doctor Who* might cease to be popular. People might forget. It was very much uncharted territory, a completely new situation – and I had little confidence that it would last forever."

With the idea of a linked four-book series set, the next, and most important step, was to find writers to work on the novels. "I simply wrote lots of letters to those authors who I felt had written particularly good novelisations," says Darvill-Evans. "I contacted the ones whose style I liked: Ben Aaronovitch, Ian Briggs, Marc Platt among them, but also I very deliberately let it be known to the fan magazines that we were doing this. That was partly because I wanted the *Doctor Who* fans to be aware of what we were doing, and that obviously had the side-effect of people writing in and asking if we would look at their stories. I don't think we put out an appeal as such for fan writing, mainly because when we launched the books I wanted to be able to use the names of the authors as a selling point. That's why I badly wanted Terrance [Dicks] to do one, because he has a name way beyond *Doctor Who*, and is very well known in the book trade as an author who sells lots of copies of books. It meant a lot to me that he agreed to contribute to the range so readily."

By June 1990, Darvill-Evans was finalising his ideas. "I was looking for an over-arching storyline which could link together the books," he explains. "It had to be something that could link together both through time and space, and so inevitably there had to be some sort of opposition for the Doctor who could also travel through time ... It was surprising how few ideas there were that hadn't already been done. The Timewyrm was what I eventually came up with, and this allowed the authors to develop their stories around that concept."

One of the authors he contacted was John Peel, an English writer resident in the USA. In a letter to Peel dated 22 June, Darvill-Evans wrote: "I'm looking for someone who can quickly come up with the first book of the first series; in order to describe the Timewyrm and set the parameters for the series." Peel remembers this approach well. "I was a full-time writer by then – *Genesys* was actually my ninth book – but I was a fan, and wanted to be the first original novelist very badly. I faxed Peter an outline the next day, based on his idea that if the universe could be described by using mathematics, then the Timewyrm was like a computer virus in the universe. The outline had the Doctor and Ace landing on a world where everyone was part of a central processing unit – human parts of a gigantic computer that the Timewyrm has constructed. She uses their minds as kind of floppy disks, wiping them when she desires. The Doctor and Ace fall into some unformatted people's hands, and the usual *Doctor Who* revolt against tyranny ensues. Peter responded that he wanted something with Mesopotamians in it ..."

Peel duly submitted a revised outline and an opening chapter. "Luckily for me," he says, "I was just as fascinated by mythology as Peter, and could readily work up a plot that brought the Doctor and Ace into contact with the legendary god-king Gilgamesh, and also the ungodly Ishtar – the front, as it were, for the Timewyrm. Originally, I had described the Timewyrm as a sort of mechanical

'How did this creep get in here, Professor?'

HAVING SURVIVED *SURVIVAL*, THE SEVENTH DOCTOR AND ACE GET A NASTY SURPRISE BACK IN THE TARDIS! AN EXCLUSIVE EXTRACT FROM PETER DARVILL-EVANS' UNPUBLISHED SAMPLE CHAPTER FOR THE FIRST OF THE *NEW ADVENTURES* ...

The Doctor turned the key in the lock. Within the TARDIS a bank of receptors fed fingerprint and bio-chemical data to an offshoot of the central computer: and the door opened inwards.

"There are one or two places I have in mind," the Doctor said. "I haven't quite decided yet. I do hope we don't bump into the Master again, that's all. After you, Ace."

Ace stepped through the door and stopped. The Doctor, following her, collided with her back and sent her sprawling into the Control Room.

"Professor," Ace hissed, as the Doctor fussed over helping her up. "Have you heard the expression 'famous last words'?"

The Master was standing at the central console. His black leather-and-velvet costume was still creased and scuffed from his recent brawl with the Doctor, but he looked relaxed and very pleased with himself. In his gloved hand he held a large hammer, poised threateningly over the control panel next to him.

"Doctor!" he drawled, "I'm so very glad to see you again. Welcome back. I've been waiting for you. Ah – no closer, if you please. TARDIS consoles aren't hammer-proof, you know."

"How did this creep get in here, Professor?" Ace demanded.

The Doctor sighed. "I imagine it's because, like me, he has no real home. When I was released from the planet of the Cheetah people, I came to Earth – which has always been the nearest I've had to a home. The Master doesn't like anywhere, and nowhere likes him – but he has to go somewhere, I suppose, and he ended up here, inside a little bit of Gallifrey on Earth."

"I prefer to think, Doctor, that I was brought here by the strength of my will and of my desire to be once again free to travel through space and time."

"Not in my TARDIS!" the Doctor shouted, brandishing his umbrella.

"No longer yours, Doctor." The Master opened his fist to reveal a small structure of crystal and wires. "You see? I have removed the Individual Recognition Module."

The Doctor shrugged airily. "There are spares."

The Master grinned. The Doctor grabbed a handful of Ace's jacket to prevent her hurling herself at the gloating Time Lord, who gave her a disdainful glance before continuing: "As usual, my dear Doctor, I am relying on your incompetence."

"Incompetence?" the Doctor was stammering with suppressed rage. "What do you mean, incompetence?"

"I mean, Doctor, that without the Individual Recognition Module you cannot gain automatic access to the TARDIS data banks. You will have to feed in the correct access codes. Can you remember the access codes?"

The Doctor put a finger to his lips. A frown crossed his face. He started to fumble in his pockets. "I'm sure I wrote them down ... notebook ..."

"As I thought, Doctor. As I thought. You could fit a spare module, of course. If you can find one. I imagine you store your spare parts inventory in the data banks, though."

"I wouldn't bet on it," Ace muttered. "Back of an envelope, right, Professor?"

"In any case," the Master continued, 'I am confident that in your usual efficient fashion you will be quite unable to locate a spare Module in time."

The Doctor was suddenly alert. "In time for what?"

"Nothing ominous, Doctor, have no fear. I simply mean that you won't regain control of the TARDIS before we arrive at our destination. I've already set the co-ordinates. And now –"

The Master pulled down a lever, and the transparent column in the centre of the hexagonal array of consoles began to rise and fall –

"– I start the Time Rotor. Off we go. A mystery tour, Doctor: I know you love mysteries. Next –"

– he lifted the hammer above his head –

"– I make sure you can't interfere, Doctor!"

– and he brought the hammer crashing down on the Time and Space slide controls. Sparks and smoke issued from the console as fragments of circuitry clattered to the floor. The Doctor stared in disbelief. "Lout! Vandal!" he barked at the Master, who was backing away from the cloud of smoke.

"– and finally, Doctor," the Master shouted, waving a hand to clear the air, "although this will be only a short journey, your young assistant appears to be somewhat upset, perhaps to the point of considering a physical attack on my person. That would be very foolish; but I imagine that the two of you might be able to overpower me. Therefore, to avoid any unpleasantness, I'll deprive you of my company. I'll take this opportunity to explore the TARDIS." And he slipped through the rear door of the Control Room.

"Come on, Prof!" Ace yelled, "Let's get after him!"

"Ace, Ace. Not so fast. You know what the interior of the TARDIS is like."

"Barbican Centre."

"Exactly. By now the Master could be on any of three levels and inside any of half a dozen living quarters and special units. And without access to the data banks I can't trace his movements."

"What about your special relationship with the TARDIS, Doctor? I thought you and the old crate had a deep and meaningful thing going?"

"Well there is a form of symbiosis, Ace,' the Doctor said, shaking his head sorrowfully at Ace's unscientific language. "And it's permanent. Part of the Rassilon imprimature. I expect the automatic fail-safes, and so forth, would work for me, no matter how many Individual Recognition Modules the Master finds and destroys."

"But?"

"But I'm not telepathic. Well, not very. Anyway, I can't navigate the TARDIS by just twiddling my thumbs and thinking hard. Alright?"

"Alright, don't get stroppy. It wasn't me who hammered your dashboard. So what are we going to do?"

The Doctor grinned, and stuck his hands into his trouser pockets. "Well – we could just sit back and enjoy the ride."

'TARDIS consoles aren't hammer-proof, you know,' drawled the Master

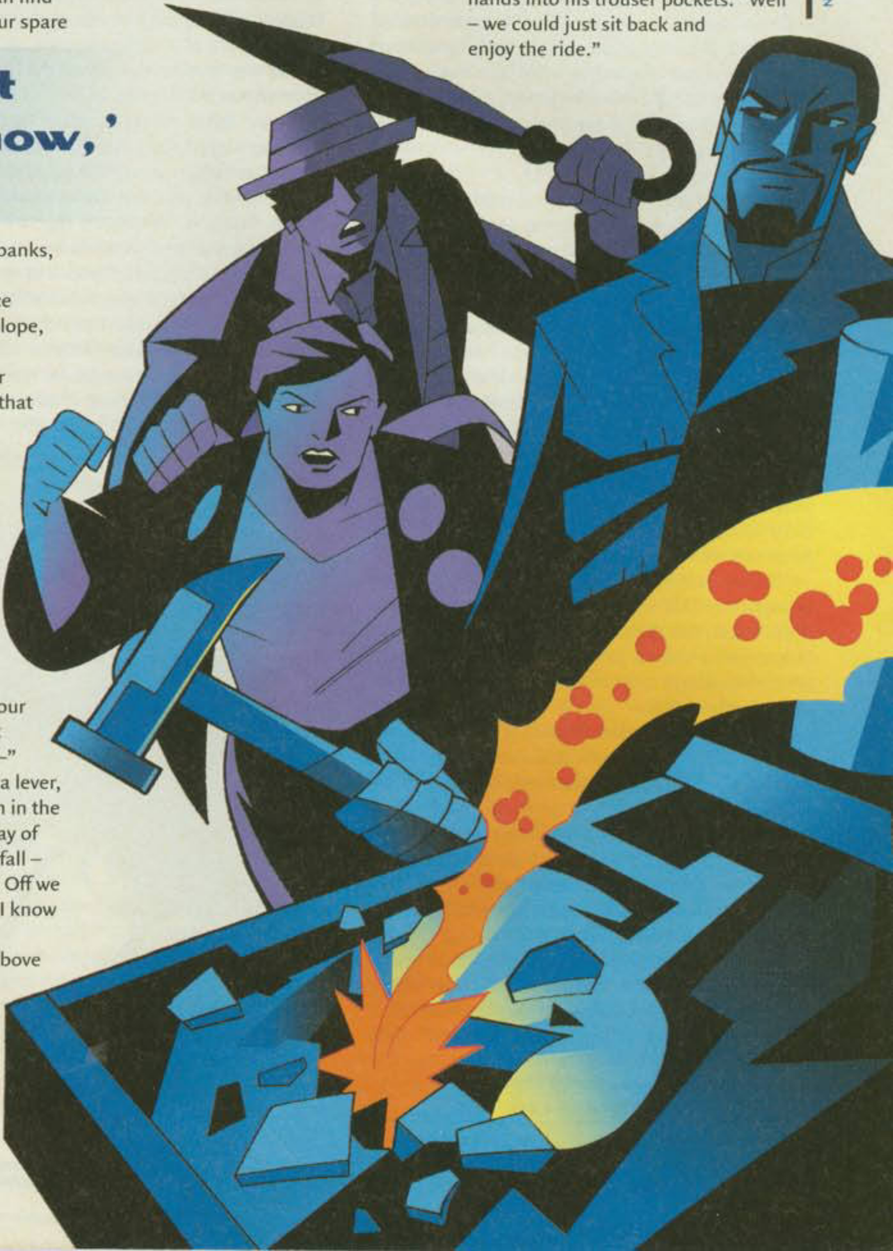


ILLUSTRATION BY ADRIAN SALMON

Ace in *Dragonfire*: teenage angst not shown

spider, but decided that was rather silly since it was called a 'wyrm', and switched it to a snake instead. The idea had intrigued me, and I started wondering how such a creature might come into being. That gave me the title of the book: *Genesys*. After this start, I was pretty much left to my own devices as to what I did with the plot ..."

Timewyrm: Genesys was formally commissioned on 12 July. Being familiar with the period the story was set in, Peel pointed out to Darvill-Evans that the base material – *The Epic of Gilgamesh* – contained a lot of sex, as one of Gilgamesh's problems was an overactive libido. Peter replied: "I have no objection to Ishtar's temple being a sort of brothel, as long as it's believable; I suppose if Ace were in danger of being processed to serve temple duty it would add a certain *frisson* of fate worse than death that is absent from most *Doctor Who* stories. On the other hand, I don't see any reason to indulge in gratuitously detailed descriptions of sexual practices; unless they're artistically necessary, of course..."

"To be perfectly honest," admits Peel, "I had thought the sex in *Genesys* to be very subdued! Mostly it's just talk, and there's no real sex at all, except for Gilgamesh's clumsy passes at every girl in sight – which was meant more to show his obnoxious character than to titillate.

"The other thing about *Genesys* for me was that I had never liked the Seventh Doctor on television ... I particularly disliked the Machiavellian aspect of his character, and decided from the start that my interpretation of him would include him making some grave errors. He had to be seen as fallible, rather than some omniscient game player – otherwise where is the suspense? So I knew he would have to inadvertently create the Timewyrm.

"To set this up, and because Peter asked me to open the novel in a way that people who didn't really watch the show could pick up on the storyline, I decided the best way to begin was to start with Ace's amnesia, and clue in the readers via her discoveries ... It gave me the chance to show the Doctor screwing up to start with, to presage what would happen at the end of the novel.

"Though I dislike the Seventh Doctor on television, Sylvester [McCoy] and Sophie [Aldred] are two of my favourite people. I felt that with better stories, they would have run a lot longer. As a result, I was the one who approached Sophie about writing the introduction to the first novel. She's a big SF fan anyway, and she was very happy to agree." The first draft of *Timewyrm: Genesys* was completed on 11 December 1990; with some minor revisions and additions, the book was finished by 8 January 1991.

Terrance Dicks was, like Peel, specifically approached for the range and was interested in writing the second book. He suggested setting it in 1930s Europe. "I had to know about the Timewyrm and where it had been," says Dicks, "otherwise the story was up to me. I also had to introduce the Timewyrm into the story at some point, and also get her on her way at the end. I've always been very keen on the Nazis as characters, and so choosing a period in which to set the book was fairly easy." Dicks had, by this time, something approaching 70 novelisations of *Doctor Who* television adventures under his belt but, he says, it never got any easier. "I always grumble like mad about doing a novel – they're longer and harder than the novelisations, and are also pitched at a different level. I found writing *Exodus* very hard work – it was the longest thing I'd ever written at that time."

Dicks' initial synopsis, titled *Exodus of Evil*, was dated 21 August 1990, and the first draft manuscript arrived at Virgin around the start of February 1991. "Peter said it was too straightforward," explains Dicks. "He has this theory that when writing for older fans, the novels should be more complex and convoluted. I also had to break it up more – Peter has a mania for seeing events from different characters' points of view, whereas I prefer to just follow one character at a time." After lengthy discussion Dicks agreed to undertake a rewrite, increasing the sophistication and making it more challenging for the reader in line with Darvill-Evans' aspirations for the range.

'They were a very good team, and I felt they'd translate to the page'

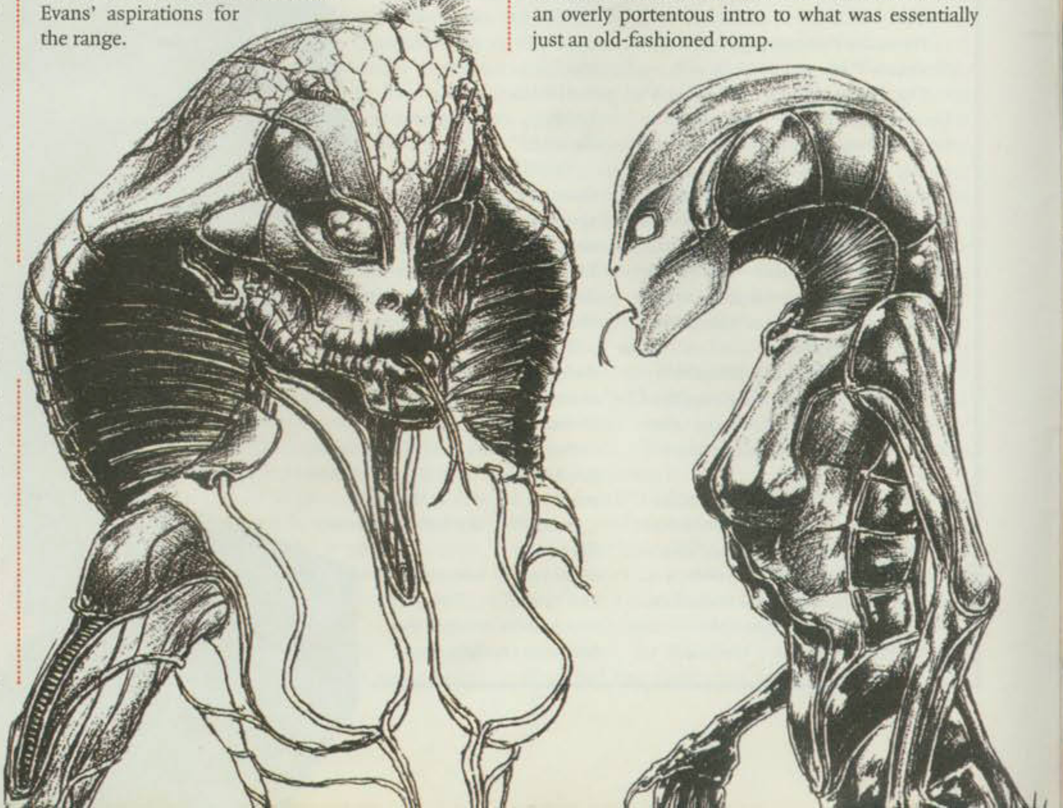
"It was a lot of hard work," repeats Dicks, "but I was very pleased with the end result. After all those novelisations of other people's stories, it was nice to see one of my own turning out so well.

"I remember Peter didn't like the title *Exodus*. He kept saying that we'd change it, but we never did, and the books all ended up with Biblical titles. There was one further requirement, which came later: Paul Cornell, who was writing the fourth book, got in touch with me as he needed a traitorous character to use in his novel, and so I created Hemmings for him to pick up at the end ..."

Former Target editor Nigel Robinson was assigned the third in the series. "I suspect I may have heard rumours about the new novels on the fan circuit," recalls Robinson, "but my first definite recollection is at the farewell party of [editorial director] Mike Bailey at Virgin's offices in St John Street, where I was first introduced to Peter Darvill-Evans and the idea was mooted to me. That was around June of 1990, and I thought it was about bloody time that original novels were finally going to happen – it was something I had always wanted to do when I was in charge of the *Doctor Who* range.

"Peter asked me to submit a proposal – *The God-Machine* – which, after a revised submission, became *Timewyrm: Apocalypse*, although I really wanted to call it *Apotheosis*. I was contracted in September 1990 and the manuscript was delivered, two weeks late, in the first week of January 1991.

"I was given the concept of the Timewyrm as well as John's synopsis for *Genesys*, and the 'Guide for Writers' stuff. Peter told me that the Timewyrm had to top and tail the novel, but it was up to me how much of a role it played in the book. In *Apocalypse* the Grand Matriarch is ultimately revealed to be the Timewyrm. Little was changed from my submitted manuscript to the published book, although I do recall Peter inserting a two-paragraph resumé of the events in the previous two books, as well as a throw-away comment from Ace about whether there are any cats in the TARDIS, as a teaser for the forthcoming *Cat's Cradle* series. I also recall that the quote at the beginning from [TV story] *Logopolis* was at Peter's insistence, and not mine. I think it made for an overly portentous intro to what was essentially just an old-fashioned romp.



Two of artist Andy Lambert's Timewyrm designs – the first based on a cobra's hood

"I found it very strange writing original material for the Doctor, without the benefit of scripts or videos to fall back on, but McCoy was a joy to write for ... It was also great fun inserting the bits with [Patrick] Troughton, although I think we all overdid 'past Doctor' appearances in the first four ..."

The final book, *Timewyrm: Revelation*, came from a writer new to professional publishing, Paul Cornell. "It was just a darn good story," says Darvill-Evans. "I was very impressed with the writing style and I thought, well I've got a slot, let's just go with it. Also, I wanted to demonstrate that we weren't barring new authors. Despite this, I encountered a certain amount of opposition within the company for this, from people who wanted to know why we didn't have well-known authors for all four books, but I wanted to make a selling point of finding new talent, something which is very important to me."

"I'd read the announcement Peter Darvill-Evans put out in various fanzines and **Doctor Who Magazine**," explains Cornell. "I already knew it was coming from hearing about it on the grapevine and I'd already had a short story published in **DWM** by that time. I thought it was about time that original fiction was published, it was the obvious thing to do. And that it was going to change everything.

"The Timewyrm was in the material Peter sent out to prospective writers. I think I got commissioned because I took that stuff and developed it, or ignored it, or wasn't constrained by it. I took the view that if the Timewyrm had all the aspects that Peter had outlined for it, then it was going to be a big universal creature, and for those things all bets are off in terms of limits to their powers. Of course, being inside the Doctor's mind changed it too. It became more an archetypal thing, more about the Doctor.

The Seventh Doctor: millennial angst not shown

'Timewyrm: Revelation gave me a career, changed my life, saved me'

"For my initial submission, I rewrote a chunk of, and the plot of, *Total Eclipse*, a story published in several issues of the fanzine *Queen Bat*. I turned the demon that's the villain of that story into the Timewyrm, and the original team of the Fifth Doctor, Nyssa and Tegan into the Seventh Doctor and Ace. The section I submitted was, I think, Ace in the garden maze in the Doctor's mind."

This was sent in around July 1990, and Darvill-Evans was impressed. "I was standing in my hallway in Manchester when I picked up the slim letter from Virgin, fully expecting another rejection," recalls Cornell. "I literally leaped up and down. And then I grew worried: how 'careful' did I have to be? It happened at the same moment in my life that I got my first radio work out of the BBC, and had my first play on TV. But the book was first by a week or two, and was the thing that gave me a career, changed my life, saved me, gave me a peer group. Peter has my eternal loyalty for that."

Cornell submitted a revised outline called '*Total Eclipse* Rewrite or *Book of Revelation* or *Synthesis*'. This met with enthusiasm, and he was formally commissioned to write the novel on 21 September 1990.

For the covers of the new books, Darvill-Evans initially asked regular novelisations artist Alister Pearson if he would like to try his hand. The original idea for the covers included having an image of the Timewyrm around a lower title and author box; Darvill-Evans' hand-written brief to Pearson suggested "movie poster style; full bleed out to page edge; elements of swashbuckling; *Who*-ness, and sex appeal – Gilgamesh fighting, the TARDIS and/or Doctor, Ishtar and/or Ace respectively ..."

"I can't actually design anything to save my life," claims Pearson, "so faced with the apparent need for a Timewyrm figure, I enlisted the help of artist Andy Lambert, who I'd met at a convention, and whose inventiveness and design skills impressed me enormously. He provided me with some extraordinary drawings. I found I couldn't seem to get all the elements Peter wanted to mesh and so I ended up sketching something involving McCoy, Sophie and the Lambertesque Timewyrm – a typical Pearson heads-floating-about-in-mid-air piece which was precisely what Peter didn't want. I started the picture on the 8th of December 1990 and abandoned the project just before Christmas, leaving Peter very little time to organise an alternative."

The alternative came in the form of artist Andrew Skilleter, who had previously handled covers for the *Doctor Who* range, and who was at the time working on the jackets for BBC Video's *Doctor Who* releases. Skilleter went on to handle all four of the covers for the *Timewyrm* sequence.

With a logo reading *The New Doctor Who Adventures*, John Peel's *Timewyrm: Genesys* went on sale on 20 June 1991. The cover blurb claimed it was the first in a series of "Full-length science fiction novels: stories too broad and too deep for the small screen." The novel was met with mixed feelings in most quarters. "A good story," said Gary Russell in **DWM**, "but perhaps I expected too much and found myself a little disappointed with the end product." The *Doctor Who* Appreciation Society newsletter *CT* contained several views. "A trifle unoriginal," claimed Doug Potter, "but all very enjoyable ... a good start." In the same magazine, Stephen Parsons commented: "The whole idea of writing the books to appeal to a different audience seems suspect ... the books should be in the same style as the series, at least that would keep the present audience ... I doubt I'll buy the sequel." John A Collins was more enthusiastic: "I enjoyed this book tremendously and could not put it down. It is true that it has many flaws though ..."

Prior to publication, the often-controversial fanzine *DWB* had managed to obtain a first draft of the opening chapters, plus a very early draft synopsis, *Timewyrm: Genesys* – and had proceeded in issue 88 to trash the entire book, based on this material. Following publication of the completed book, *DWB* backtracked somewhat when assistant editor David Gibbs gave his verdict in issue 91: "If you like historical adventures, or you dig weird and wonderful computer concepts, or if you just want to find out what the Doctor and Ace did next, then take a look. Ignore the bad sex, the occasional clumsy phrasing and the ghastly continuity references and underneath you'll find good, solid, honest *Doctor Who*. A promising start to a new series."

Publicity for the range was helped in a strange way when the *News of the World* – a Sunday tabloid newspaper with a penchant for sensationalism – picked up on the fact that one of the characters in John Peel's novel was a harem girl in Gilgamesh's court, and that the book also contained some less-than-subtle passages of a sexual nature. The paper ran a half-page story headlined *Sexterminate Him! Dr Who's Too Blue: Fans zap porno timelord*, the basis of which appeared to be the fact that two fans had been offended by the book. Virgin subsequently complained about the *News of the World*'s 'unfair and inaccurate' reporting to the Press Complaints Commission; the newspaper strongly denied Virgin's allegations, explaining that the book did contain 'adult' material and that their coverage was wholly in line with the way that *Doctor Who* and Sylvester McCoy had generally been portrayed in the press. Despite a spirited defence by Darvill-Evans, Virgin's complaint was not upheld.

This exchange did nothing to diminish the book's reception; indeed, it gave *Timewyrm: Genesys* some much-needed publicity. Better still, sales were high enough for the range to be proclaimed a success. The *New Adventures* had arrived.

To be continued

I wish I'd written that!

Russell T Davies on TIMEWYRM: REVELATION

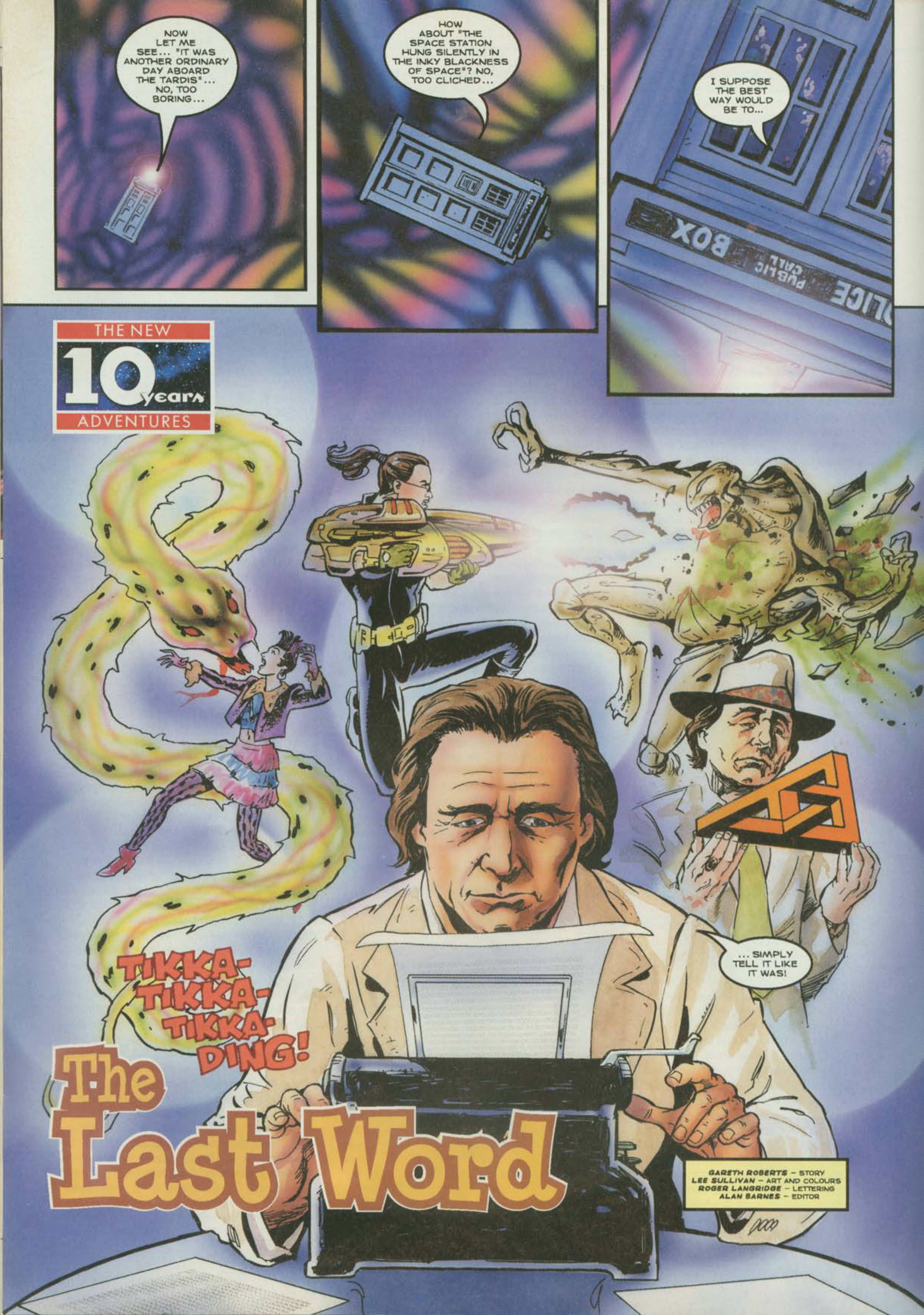
I didn't bother reading the first three *New Adventures*. I thought, in my snotty little way, that Cybermen and Daleks shooting ray-beams up and down prose corridors wasn't the stuff a grown man should be reading. Idiot! Finally, I bought a copy of *Revelation* to idle away a train journey, and arrived at Euston three hours later feeling jealous as hell. (Let's be honest. I can't stand good writers. I waste so much time just wanting to be them.)

Paul bloody Cornell gave us *Doctor Who*, but he made it real. I mean, real people, laid bare, exposing all their anger, passion and, damn it, nobility. People with histories and hopes and flaws, existing in a world where Chad Boyle, the school bully, is far more terrifying than some super-evil Timewyrm.

And if I want to praise one thing, then never mind the epic flights of fancy. To hell with the dreamworlds, sentient churches and dancing on the moon. What sings out of that book is the prose. At the risk of being poncey, it's that fabled thing, proper writing. And when I say proper, I don't mean dull. When I was 11, Terrance Dicks scared me to death with a simple phrase in *Doctor Who and the Auton Invasion*: "And Channing smiled a terrible smile." Seventeen years later, there's Paul with page after page of the stuff. Just go to page 29 and read Martha, the pub landlady, beg for help as she dissolves into dust. "It's a fitting end," observes her husband, "for someone as concerned with dusting." Sick, vivid and glorious.

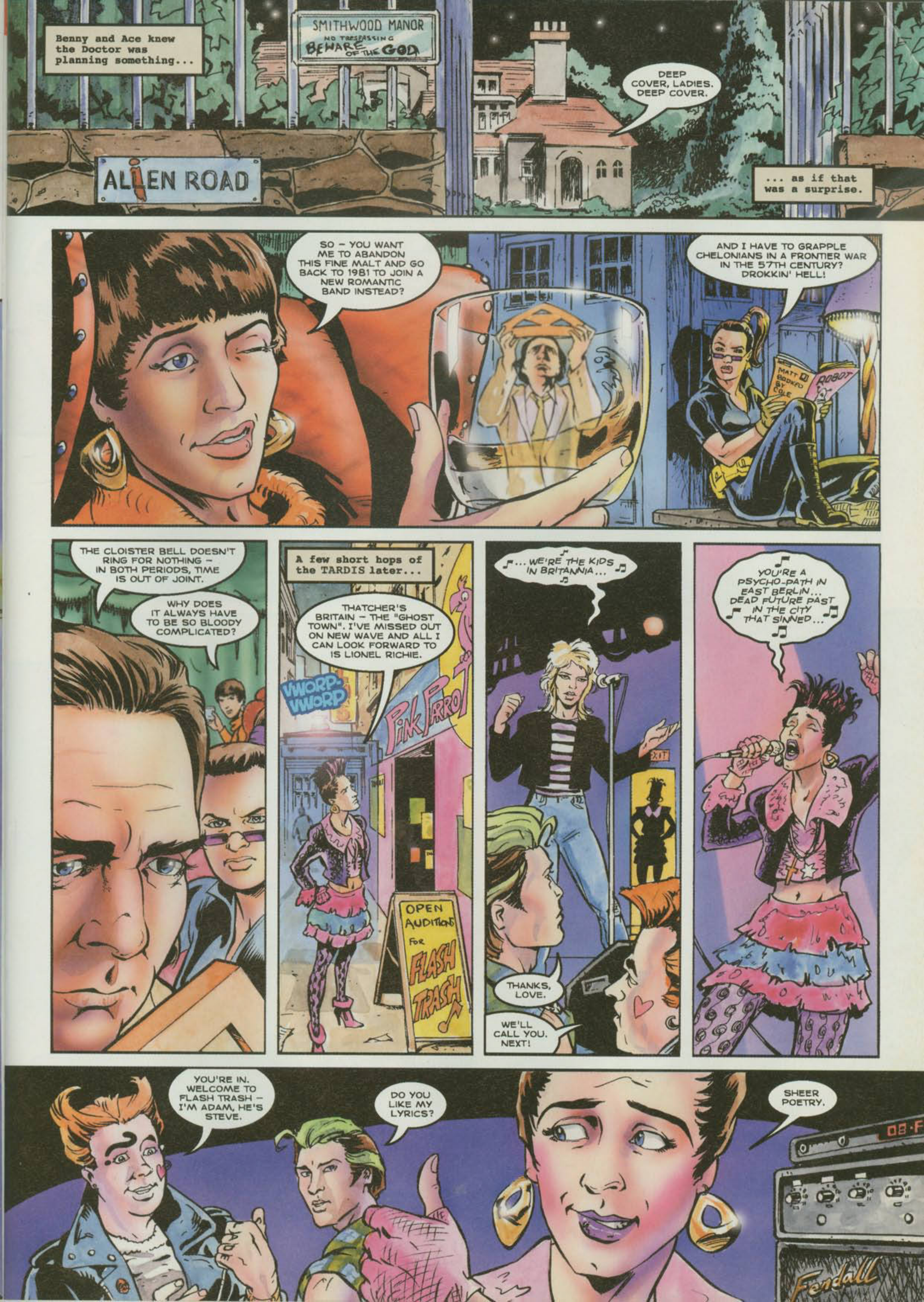
Faced with a writer as good as that, all I ever want to do is copy. So I did!

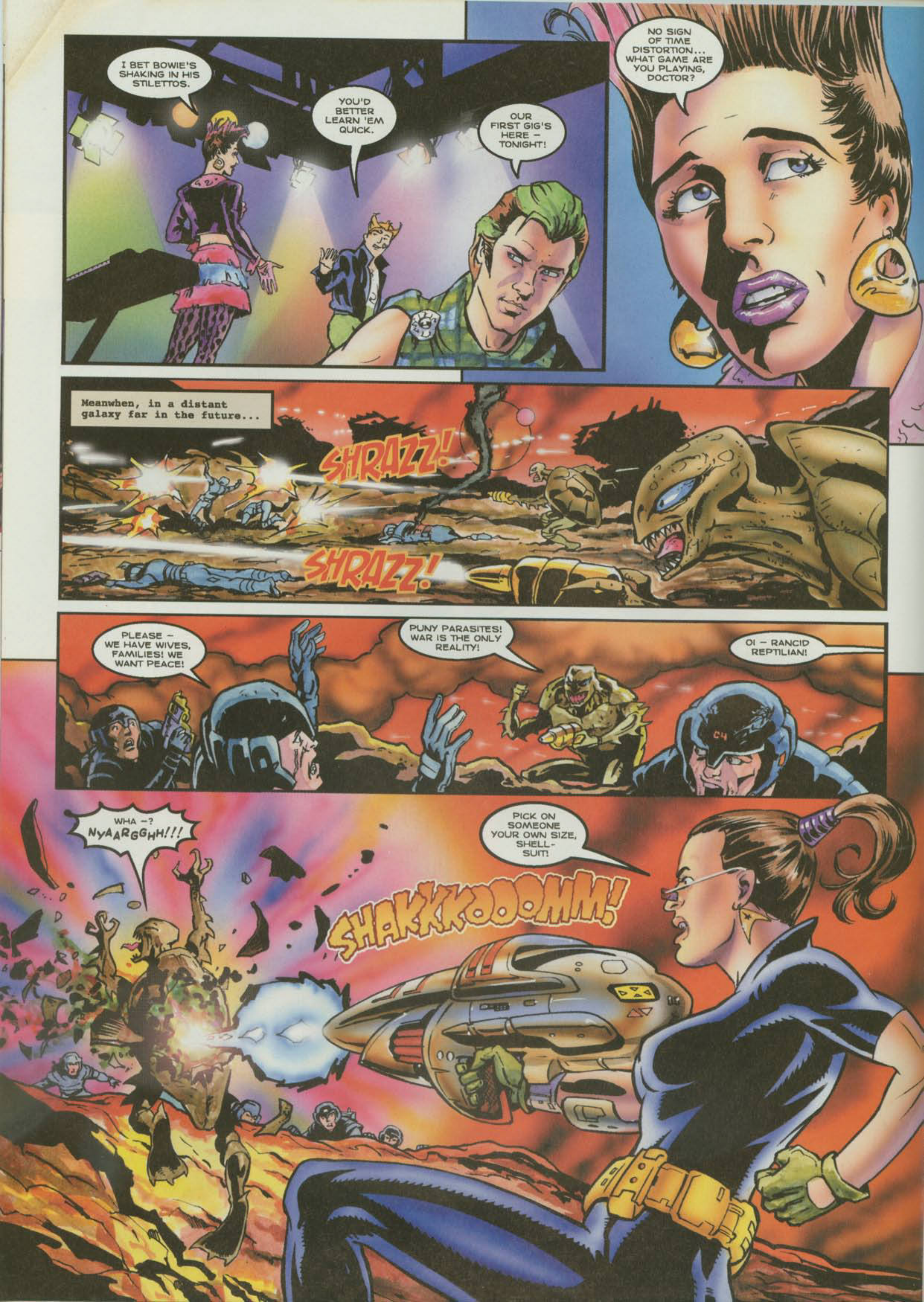
TV scriptwriter Russell T Davies is best known for the Channel 4 series **Queer as Folk**. *He also authored a* **New Adventure: Damaged Goods**

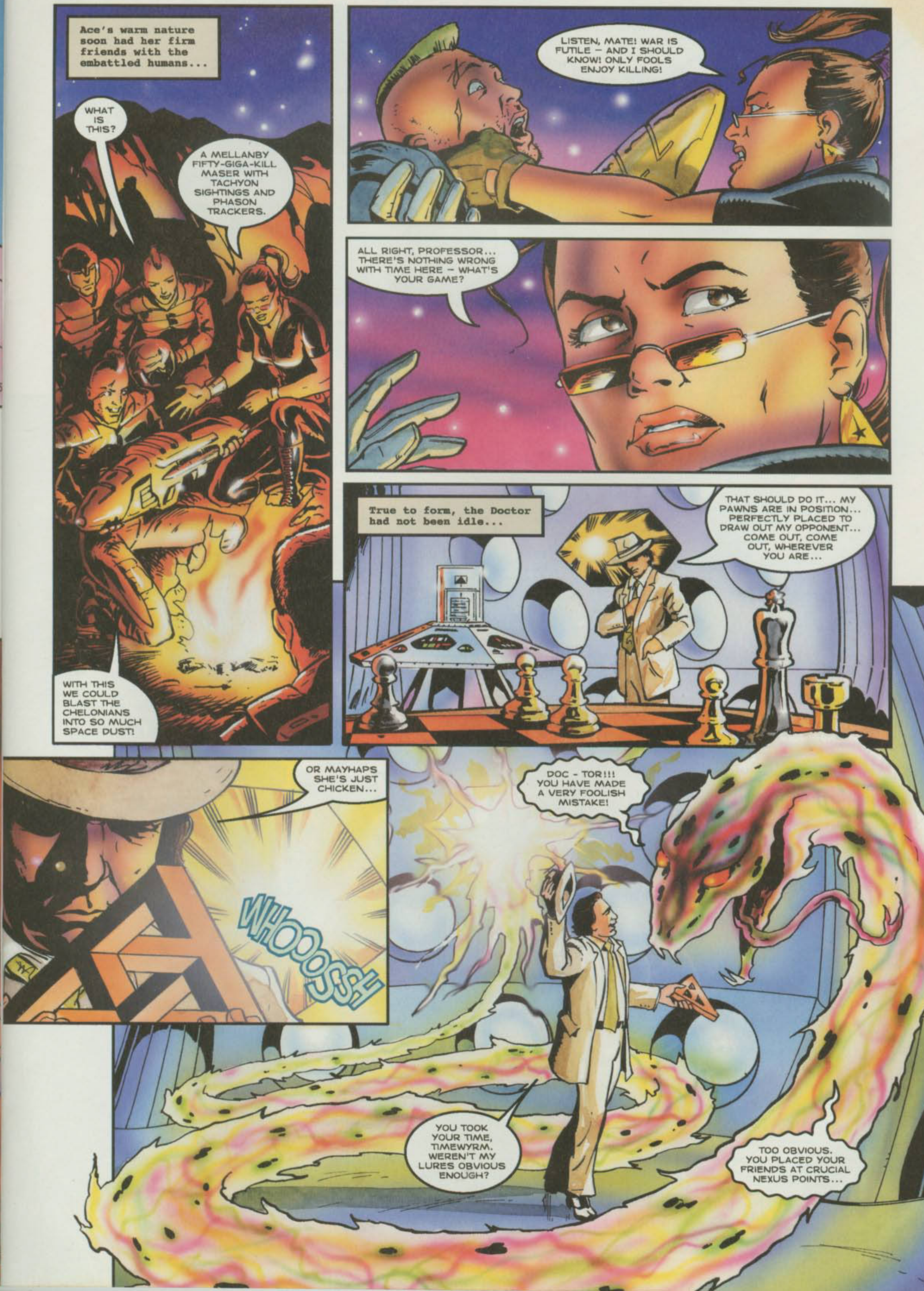

THE NEW 10 years ADVENTURES
NOW LET ME SEE... "IT WAS ANOTHER ORDINARY DAY ABOARD THE TARDIS"... NO, TOO BORING...
HOW ABOUT "THE SPACE STATION HUNG SILENTLY IN THE INKY BLACKNESS OF SPACE"? NO, TOO CLICHED...
I SUPPOSE THE BEST WAY WOULD BE TO...
POLICE PUBLIC CALL BOX
... SIMPLY TELL IT LIKE IT WAS!
TIKKA-TIKKA-TIKKA-DING!

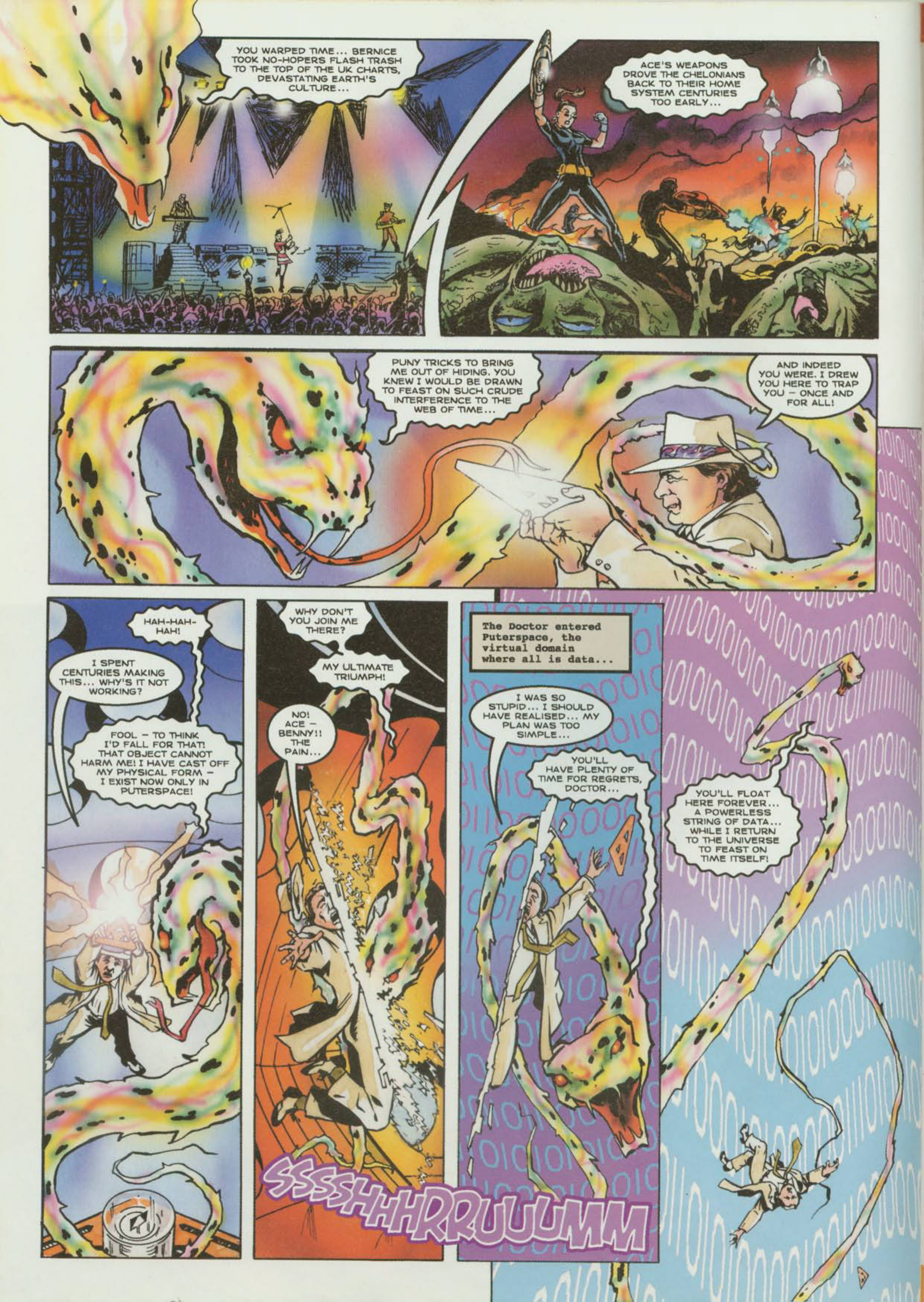
The Last Word

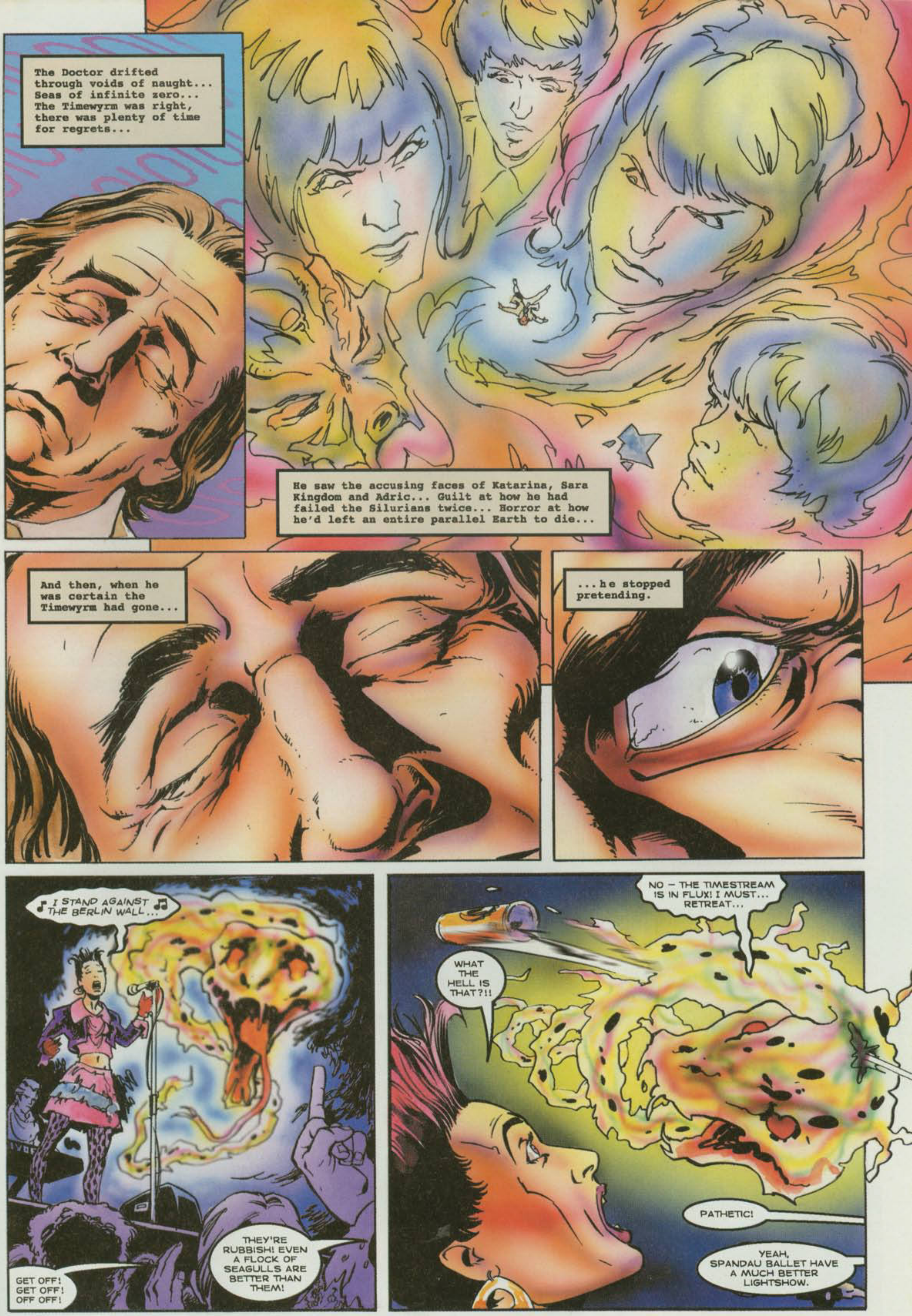
GARETH ROBERTS – STORY
LEE SULLIVAN – ART AND COLOURS
ROGER LANGRIDGE – LETTERING
ALAN BARNES – EDITOR

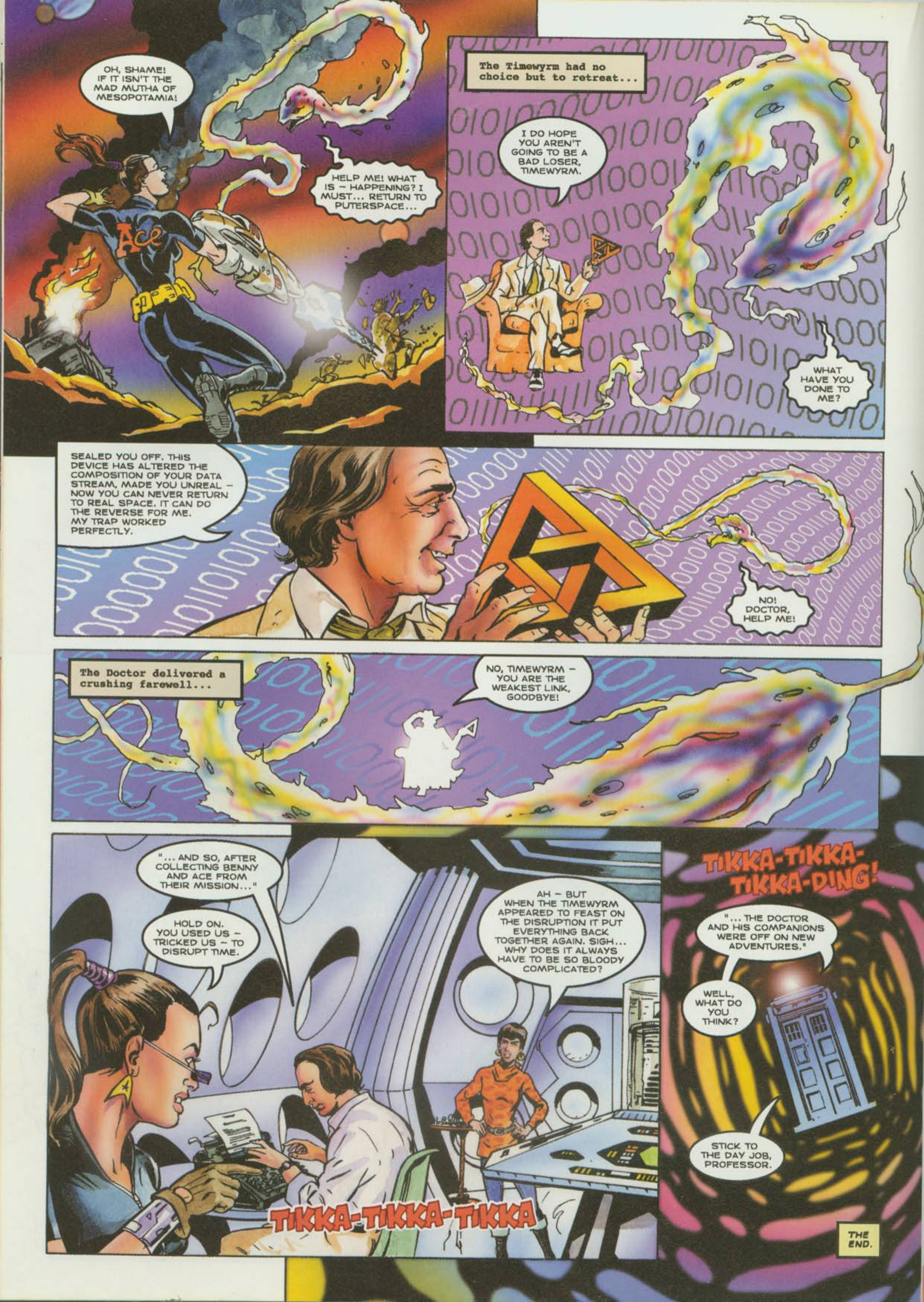

Benny and Ace knew the Doctor was planning something...
SMITHWOOD MANOR
NO TRESPASSING
BEWARE OF THE GOD
ALiEN ROAD
DEEP COVER, LADIES. DEEP COVER.
... as if that was a surprise.
SO – YOU WANT ME TO ABANDON THIS FINE MALT AND GO BACK TO 1981 TO JOIN A NEW ROMANTIC BAND INSTEAD?
AND I HAVE TO GRAPPLE CHELONIANS IN A FRONTIER WAR IN THE 57TH CENTURY? DROKKIN' HELL!
MATT BOOKED BY COLE
ROBOT
THE CLOISTER BELL DOESN'T RING FOR NOTHING – IN BOTH PERIODS, TIME IS OUT OF JOINT.
WHY DOES IT ALWAYS HAVE TO BE SO BLOODY COMPLICATED?
A few short hops of the TARDIS later...
THATCHER'S BRITAIN – THE "GHOST TOWN". I'VE MISSED OUT ON NEW WAVE AND ALL I CAN LOOK FORWARD TO IS LIONEL RICHIE.
VWORP-VWORP
PINK PARROT
OPEN AUDITIONS FOR FLASH TRASH
♪ ... WE'RE THE KIDS IN BRITANNIA ... ♪
THANKS, LOVE.
WE'LL CALL YOU. NEXT!
♪ YOU'RE A PSYCHO-PATH IN EAST BERLIN... DEAD FUTURE PAST IN THE CITY THAT SINNED... ♪
YOU'RE IN. WELCOME TO FLASH TRASH – I'M ADAM, HE'S STEVE.
DO YOU LIKE MY LYRICS?
SHEER POETRY.
Fendall


I BET BOWIE'S SHAKING IN HIS STILETTOS.
YOU'D BETTER LEARN 'EM QUICK.
OUR FIRST GIG'S HERE – TONIGHT!
NO SIGN OF TIME DISTORTION... WHAT GAME ARE YOU PLAYING, DOCTOR?
Meanwhen, in a distant galaxy far in the future...
SHRAZZ!
SHRAZZ!
PLEASE – WE HAVE WIVES, FAMILIES! WE WANT PEACE!
PUNY PARASITES! WAR IS THE ONLY REALITY!
OI – RANCID REPTILIAN!
C4
WHA –? NYAARGGHH!!!
PICK ON SOMEONE YOUR OWN SIZE, SHELL-SUIT!
SHAKKOOOMM!


Ace's warm nature soon had her firm friends with the embattled humans...
WHAT IS THIS?
A MELLANBY FIFTY-GIGA-KILL MASER WITH TACHYON SIGHTINGS AND PHASON TRACKERS.
WITH THIS WE COULD BLAST THE CHELONIANS INTO SO MUCH SPACE DUST!
LISTEN, MATE! WAR IS FUTILE – AND I SHOULD KNOW! ONLY FOOLS ENJOY KILLING!
ALL RIGHT, PROFESSOR... THERE'S NOTHING WRONG WITH TIME HERE – WHAT'S YOUR GAME?
True to form, the Doctor had not been idle...
THAT SHOULD DO IT... MY PAWNS ARE IN POSITION... PERFECTLY PLACED TO DRAW OUT MY OPPONENT... COME OUT, COME OUT, WHEREVER YOU ARE...
OR MAYHAPS SHE'S JUST CHICKEN...
WHOOOSSH
DOC - TOR!!! YOU HAVE MADE A VERY FOOLISH MISTAKE!
YOU TOOK YOUR TIME, TIMEWYRM. WEREN'T MY LURES OBVIOUS ENOUGH?
TOO OBVIOUS. YOU PLACED YOUR FRIENDS AT CRUCIAL NEXUS POINTS...


YOU WARPED TIME... BERNICE TOOK NO-HOPERS FLASH TRASH TO THE TOP OF THE UK CHARTS, DEVASTATING EARTH'S CULTURE...
ACE'S WEAPONS DROVE THE CHELONIANS BACK TO THEIR HOME SYSTEM CENTURIES TOO EARLY...
PUNY TRICKS TO BRING ME OUT OF HIDING. YOU KNEW I WOULD BE DRAWN TO FEAST ON SUCH CRUDE INTERFERENCE TO THE WEB OF TIME...
AND INDEED YOU WERE. I DREW YOU HERE TO TRAP YOU – ONCE AND FOR ALL!
HAH-HAH-HAH!
I SPENT CENTURIES MAKING THIS... WHY'S IT NOT WORKING?
FOOL – TO THINK I'D FALL FOR THAT! THAT OBJECT CANNOT HARM ME! I HAVE CAST OFF MY PHYSICAL FORM – I EXIST NOW ONLY IN PUTERSPACE!
WHY DON'T YOU JOIN ME THERE?
MY ULTIMATE TRIUMPH!
NO! ACE – BENNY!! THE PAIN...
SSSSHHHRRUUUMM
The Doctor entered Puterspace, the virtual domain where all is data...
I WAS SO STUPID... I SHOULD HAVE REALISED... MY PLAN WAS TOO SIMPLE...
YOU'LL HAVE PLENTY OF TIME FOR REGRETS, DOCTOR...
YOU'LL FLOAT HERE FOREVER... A POWERLESS STRING OF DATA... WHILE I RETURN TO THE UNIVERSE TO FEAST ON TIME ITSELF!


The Doctor drifted through voids of naught... Seas of infinite zero... The Timewyrm was right, there was plenty of time for regrets...
He saw the accusing faces of Katarina, Sara Kingdom and Adric... Guilt at how he had failed the Silurians twice... Horror at how he'd left an entire parallel Earth to die...
And then, when he was certain the Timewyrm had gone...
...he stopped pretending.
♪ I STAND AGAINST ♫ THE BERLIN WALL...
THEY'RE RUBBISH! EVEN A FLOCK OF SEAGULLS ARE BETTER THAN THEM!
GET OFF! GET OFF! OFF OFF!
NO – THE TIMESTREAM IS IN FLUX! I MUST... RETREAT...
WHAT THE HELL IS THAT?!!
PATHETIC!
YEAH, SPANDAU BALLET HAVE A MUCH BETTER LIGHTSHOW.


OH, SHAME! IF IT ISN'T THE MAD MUTHA OF MESOPOTAMIA!
HELP ME! WHAT IS – HAPPENING? I MUST... RETURN TO PUTERSPACE...
Ace
The Timewyrm had no choice but to retreat...
I DO HOPE YOU AREN'T GOING TO BE A BAD LOSER, TIMEWYRM.
WHAT HAVE YOU DONE TO ME?
SEALED YOU OFF. THIS DEVICE HAS ALTERED THE COMPOSITION OF YOUR DATA STREAM, MADE YOU UNREAL – NOW YOU CAN NEVER RETURN TO REAL SPACE. IT CAN DO THE REVERSE FOR ME. MY TRAP WORKED PERFECTLY.
NO! DOCTOR, HELP ME!
The Doctor delivered a crushing farewell...
NO, TIMEWYRM – YOU ARE THE WEAKEST LINK, GOODBYE!
"... AND SO, AFTER COLLECTING BENNY AND ACE FROM THEIR MISSION..."
HOLD ON. YOU USED US – TRICKED US – TO DISRUPT TIME.
AH – BUT WHEN THE TIMEWYRM APPEARED TO FEAST ON THE DISRUPTION IT PUT EVERYTHING BACK TOGETHER AGAIN. SIGH... WHY DOES IT ALWAYS HAVE TO BE SO BLOODY COMPLICATED?
TIKKA-TIKKA-TIKKA
TIKKA-TIKKA-TIKKA-DING!
"... THE DOCTOR AND HIS COMPANIONS WERE OFF ON NEW ADVENTURES."
WELL, WHAT DO YOU THINK?
STICK TO THE DAY JOB, PROFESSOR.
THE END.

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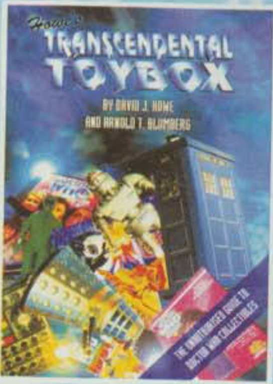
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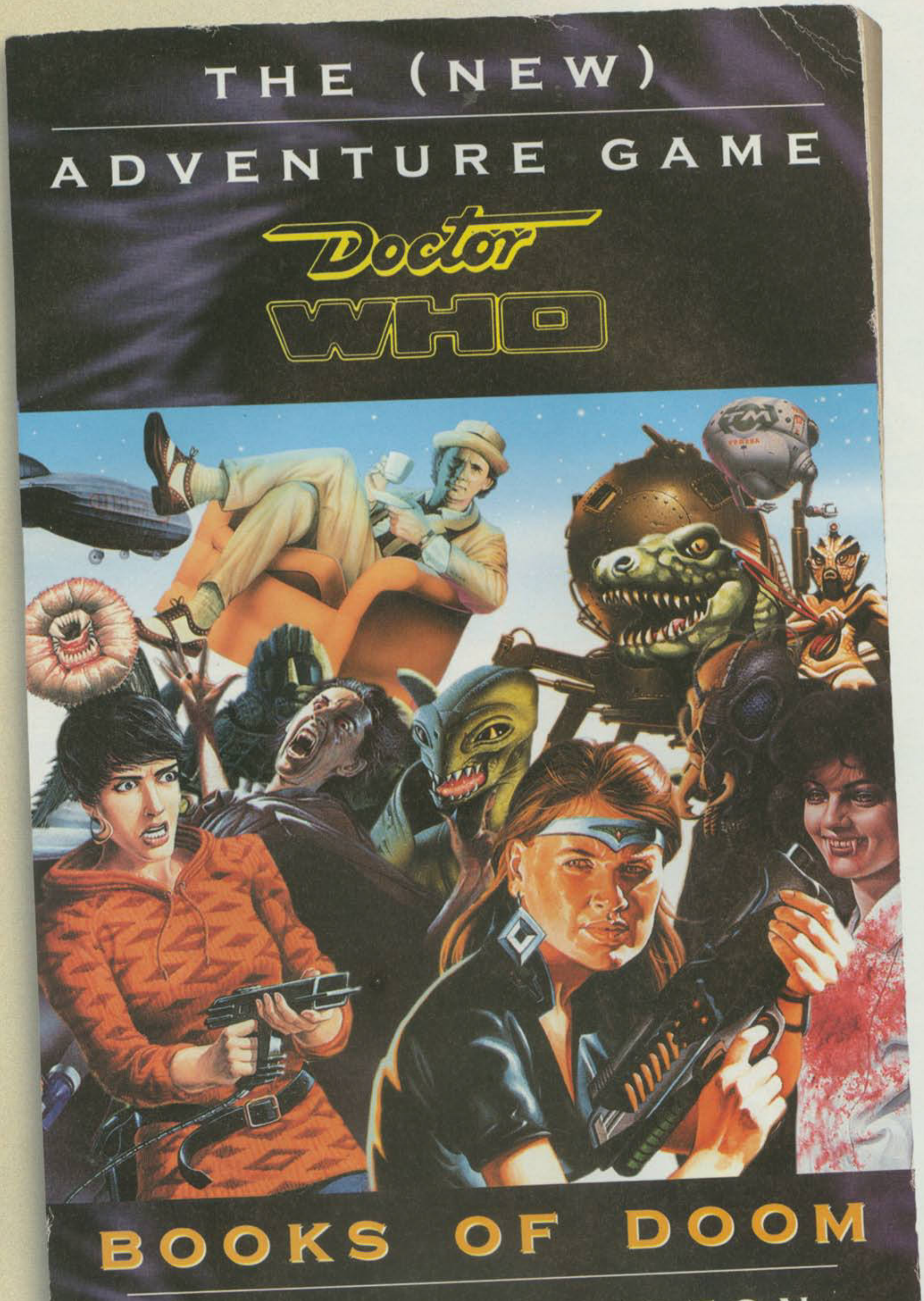

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IN A SPECIAL CELEBRATORY SPIN-OFF FROM OUR RECENT SERIES ON STORY STRUCTURE, BOOKS EDITORS STEPHEN COLE, PETER DARVILL-EVANS AND JUSTIN RICHARDS, PLUS AUTHORS JONATHAN MORRIS AND LANCE PARKIN, SUGGEST SOME DOS AND DON'TS FOR HOPEFUL HACKS – AND WONDER IF THERE'S ANYTHING THAT THE DOCTOR COULDN'T DO BETWEEN THE COVERS OF AN 80,000 WORD-LONG TEXT ...

"Normally, when I arrive somewhere, people point guns at me and throw me in prison. Within about twenty-four and a half minutes of arriving, usually."
THE DOCTOR, *FESTIVAL OF DEATH*

Over four recent issues, **Doctor Who Magazine** strove to carve out the perfect structure and format for a *Doctor Who* story, to distil the formula for 'quintessential *Doctor Who*'. Impossible, of course; of more than 150 televised stories, not one followed the recipe to the letter – novelty and surprise lie in variations on a standard theme. Of ongoing *Doctor Who*, Big Finish's audio range has most in common with the TV show, having only cosmetic structural differences. Unlike that other potential story outlet – the novel.

As *The Adventure Game* proved, it's difficult to pin down the TV show to a precise template, despite stringent scheduling constraints on episode length, serial format and content. Yes, there were myriad guidelines and conventions, but serials good and bad broke many or all of them. A formula for structure proves even more elusive in the novel series; possibilities for variation over up to 300 pages, the contents of which are the exclusive preserve of the writer and editor, are almost limitless. Peter Darvill-Evans, founding editor of Virgin Publishing's *New Adventures range*, sums up the basic distinctions: "TV and film do all the work for you – they can convey a wealth of information in a wordless, two-second shot. Even the most efficient writing hasn't that density of information – but TV is constrained by budget, while books are bounded only by the imagination and skill of their authors." Scriptwriting for TV is also the first stage in a process of compromise in which the writer is frequently disappointed, constraints of taste and budget inevitably intruding on inspiration. Darvill-Evans downplays differences in creative genesis, insisting that "the novels are the work of a publisher providing an overview and guidelines, an editor helping with story structure and character development, and an author. In TV the producer, script editor and scriptwriter perform almost identical functions" – but a novel is, nevertheless, a less collaborative storytelling vehicle and a more private escapist experience; while there will be strictures imposed on the writer, constraints and compromise are less restrictive.

> **'TV is constrained by budget. Books are constrained only by the imagination'** Peter Darvill-Evans

Author Lance Parkin insists there are, at most, three explicit conditions: "70 to 90 thousand words, written to a deadline and looking at least vaguely like the book the editor agreed to publish. That said, books have been published that only managed one of the three, but only one person in ten years has managed to get zero!" So the canvas is blank, the palette infinite in hue? No – economy remains an issue; not of budget, but of scale. Jonathan Morris, author of the recent *Festival of Death*, explains: "Writers must ask themselves: 'Is this relevant? Is this character necessary? Does this scene progress the story?' You can have a cast, locations and special effects limited only by the reader's imagination – but that has nothing to do with good storytelling." Such ideals, of course, depend on the skill and discipline of the writer, the tastes of both writer and editor – and deadlines! Lance Parkin, whose most recent book, *Father Time*, incorporates such intriguingly innovative notions as the Doctor driving his daughter to school, sees additional, continuity-based constraints as artificial: "It's important to distinguish between limits that are really there, and those some people wish they could impose. I've heard one fan seriously suggest that all the books should have old monsters, old companions and old settings. If Virgin had taken that attitude I doubt we'd be celebrating ten years' worth of books."

Shifts of emphasis are both necessary and inevitable in order to take advantage of any new medium. For instance, a novel allows us to be privy to characters' thoughts in a way difficult to achieve on screen. This may have led to misconceptions, as Parkin explains: "people felt the early *New Adventures* were angst-ridden – but they just dealt with feelings in a way the TV series never could. You got into the companion's head for the first time, and a companion's role is to be scared, bemused and victimised, so they're bound to be a bit grumpy." More explicitly, Darvill-Evans wanted to avoid narrative clichés. "Many TV stories share common elements: oppressed races, the Doctor separated from his companions, and so on. I saw none of these as essential and was happy for authors to ditch them. And we did away with establishing where the TARDIS has landed and what's going on, although that had been dropped in the TV series by the end." But without pretty pictures or haunting music to rely on, the writer must provide the hook on which to hang the story. This can be elusive and, given the extra dedication required to absorb the story, it's also more difficult to hold a reader's attention for the duration. As Darvill-Evans freely concedes, "There's the danger that the middle will be nothing but running about, getting captured and escaping." *Plus ca change ...*

So how did *Doctor Who* change when *Timewyrm: Genesys* hit the shelves? Narrative structure? Steve Lyons' *The Witch Hunters*, to take a random example, starts in the middle, then goes back to fill in detail. This is hardly iconoclastic – *Star Trek* has done it often enough, anyone who's spent evenings in the company of Shakespeare or Brecht will know of the 'play within the play', and movies like *The Usual Suspects* and *Pulp Fiction* achieved popular and critical acclaim despite ditching linearity. It's been unusual, though, for *Doctor Who* to work this way; flashbacks were almost unheard of, and the 'story within the story' of *The Trial of a Time Lord* seemed to confuse and alienate more viewers than it attracted. Odd exceptions like

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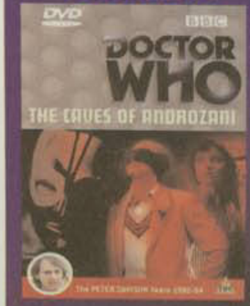
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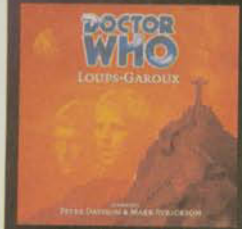
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Mawdryn Undead notwithstanding, linearity seems to be intrinsic to *Doctor Who* as most people appreciate it. Indeed, TV scripts by Pennant Roberts and Peter Ling were abandoned partly due to the complexity of realising a non-linear narrative. Yet as Lance Parkin maintains, most of the novels also have "a straightforward beginning, middle and end, usually in that order – most of us go for Terrance Dicks-style minimalism." Darvill-Evans has a possible explanation: "Many of the authors were writing their first novel – I had to be sure that they could write conventional narratives before encouraging them to try difficult stuff."

There are exceptions, of course – *Set Piece*, *Head Games* and *Toy Soldiers* all start in the middle, and there have been adventures occurring contemporaneously (*Birthright* and *Iceberg*), or opening at the end of another largely unseen story (*Business Unusual* and *Original Sin*). In *So Vile a Sin*, Kate Orman describes the by-then anticipated death of companion Roz Forrester before recounting the events leading up to it – so the effect inevitably differs from that of, say, *Earthshock*. But any of these approaches could have been tried on TV. Are there stories which couldn't be realised on screen, or in any other way? Stories 'too broad' or 'too deep', for instance? Surely the complex narrative of Jonathan Morris's *Festival of Death* makes it uniquely literary? "It looks unconventional," Morris concedes, "but it still uses the archetypal *Doctor Who* format. They arrive, discover something amiss, investigate, find a villain up to no good and, after a bit of to-ing and fro-ing down some remarkably similar-looking corridors, they win. I limited the number of locations, to subliminally recreate the feeling of the TV show where you have re-dressed versions of the same set. So I think it could have been done on TV, but it would have been deeply confusing for anyone who didn't own a video recorder!" Many have, of course, made similar claims for *Ghost Light*, so does this reveal more about the inflexibility of *Doctor Who* as a format, or innate conservatism of fans and producers, than differences between media? Does 'too broad and too deep for the small screen' really mean anything? "The 'too broad and too deep' slogan has proved to be something of a hostage to fortune," laments Darvill-Evans. "However, it is significant that we didn't promise stories too long for television!"

Contrarily, Lance Parkin believes that most novels are the equivalent of nine- or ten-part TV stories – but a standard three- or five-act structure can span pretty much any length (within reason), and much of the increased word-count comes from the additional depth and detail. Further, the books are permitted to vary in length more than one might imagine – *Endgame* is about 68,000 words, *The Ancestor Cell* 90,000. Former BBC range editor Stephen Cole was "never worried about presenting a shorter book if the plot couldn't support extra wordage. We cut repetitive scenes from *The Witch Hunters*, because we were in danger of losing drama, and I love it even more as a result. *Revolution Man* is also very economical ... Equally, if something is comfortable being longer, like *The Infinity Doctors*, I was loath to cut it."

'Sometimes a hopeful writer neglects the Doctor, and that really isn't on' **Justin Richards**

So if length doesn't hold the key to structural innovation, what about increased authorial freedom? As Lance Parkin notes, "*Doctor Who* books are all 'authored' – there is incredible variation, from Stone to Dicks to Leonard to Magrs." However, televised *Doctor Who* never had much of a house style either – is this merely continuing the tradition whereby *Doctor Who* fans can identify Graeme Harper's direction, Robert Holmes' dialogue and, now, Paul Cornell's prose, from miles away? Cornell's *Timewyrm: Revelation* is widely acknowledged as the first literary paradigm shift, wherein narrative became less linear and more wilfully obscure than could have been achieved on television. Another hard-to-ignore innovation came with Steve Lyons' *Conundrum*, which subverts the medium through deployment of a fictional narrator controlling the text, interrupted in his creative outpourings by the Doctor hijacking his narrative. This illuminates claims that most of the Target novelisations lacked sophistication – on screen, *Vengeance on Varos* deployed the chorus of Arak and Etta to comment on the action; the novelisation merely rehashes onscreen events, rather than re-thinking the satirical approach (by removing Arak and Etta completely, perhaps). That *Varos* tried to comment on the medium across which the story was related, though, suggests it that isn't outrageously different in approach from *Conundrum*, within their own spheres.

Perhaps a distinction lies in the way each adventure is sub-divided. TV stories were split into units no smaller than, generally, one-quarter or one-sixth of the length of the tale, and the best episodes were self-contained, satisfactory pieces of television. Novels have an advantage of flexibility – where on TV indivisible, delineated instalments had to be interruption-proof, here we have a feature which is explicitly linked to the print medium. One can stop reading when one chooses, and authors must bear this in mind, maintaining tension while still providing exit points for the tired or busy reader. "I assumed people reading *Festival of Death* would occasionally flick back to check up on things," says Morris, "so I created moments where the reader would be invited to do just that." Are chapters required at all? Justin Richards concedes that "if a writer wants no chapter breaks, that's his or her decision – though if I thought the book needed them I'd suggest they think again", but Darvill-Evans would have needed convincing, believing that "a book without chapters is like a paragraph without sentences, or a sentence without punctuation." Precedents do exist in Stephen Gallagher's novelisations of his TV scripts, and Stephen Cole admits "I don't think chapters are essential at all – I remember loving the novelty of the *Terminus* book. It's down to the authors to use them for effect – *The Ancestor Cell* and *Vanderdeken's Children* have loads of chapters to make them easily digestible, whereas *The Janus Conjunction* has only 12 or so."

We have, therefore, uncovered a flexibility denied the TV show. "There's no set length for a chapter any more than for a sentence or a paragraph," says Richards. "Chapters are a tool for the writer and as with all tools, it's the craftsman's job to decide when, if and how to use them. Some writers like to break the book up into pseudo-episodes – that's their choice." *Festival of Death* is a good example: "Having been brought up on Terrance Dicks novelisations," explains Morris, "the three-chapters-an-episode rhythm seems to add authenticity. It was supposed to be a 12-chapter story divided into four hypothetical episodes, but there was much more going on in the first half, so the first two episodes expanded to four. But it's a cheat – the first three chapters would make an hour-long episode, whereas the fifth episode would probably only last 15 minutes!"

Proponents of both media would vociferously agree that the novels are not the same as the TV show, but Lance Parkin – author of some of the most popularly iconoclastic novels to hit the shelves – reckons that even after so long it's been difficult to escape the TV show's legacy: "You'd really have to go out of your way to be unlike the TV show. Look at the BBC Third Doctor books – they're all like *Doctor Who*. They just aren't like each other." Like the best seasons of the TV show, in fact – and of course, not every story in a serial or series can shatter the mould, there must be some consolidation to provide context for innovation. Parkin believes "the key is not to turn every book into a compromise. Some books, like *Festival of Death*, are so evocative of the TV show you can remember watching dodgy pirate copies. Others, like *The Turing Test*, would be impossible to bring to the screen." Cole scheduled Third Doctor adventures *Last of the Gaderene* and *Verdigris* in rapid succession, so that Pertwee fans confused by one (or unchallenged by the other) had a more suitable new adventure available to them. *Verdigris* author Paul Magrs, in fact, exploited one strength of the print medium to which we already alluded: absence of a linear narrative.

Writing wrongs

A READER OF THE *NEW ADVENTURES* 'SLUSH PILE' REVEALS THE TEN MOST COMMON MISTAKES FOUND IN *DOCTOR WHO* SUBMISSIONS ...

Mistake no 4: Bush, M, introduction of

1 The continuity-packed plot
The Valeyard returns, allied with the Master and Yartek. By rolling back time to 100,000 BC they intend to kill Za, a distant direct ancestor of Liz Shaw, thus altering history and summoning Kronos

2 The deadly dull story
On the planet Van live two races of human-like aliens, the Spix and the Spikk. The Spix want to settle their farming dispute with Froxos 9 peacefully, but the Spikk want to discuss the matter with the great Oracle of Van beforehand. At length

3 The odd spin-off
Years after coming to the end of her travels aboard the TARDIS, Dodo starts campaigning for the SDP/Liberal Alliance

4 Mel's first adventure
Bubbly computer programmer Mel Bush meets the Doctor in Pease Pottage/Upminster/Ashby-de-la-Zouch where they foil an invasion by Daleks/Cybermen/Deadly Dustbins

5 The unintentionally humourous
Nyssa has it off with a Zygon. Barbara turns into a dog. Ace turns out to have been a 34 year-old man. All told with ponderous sobriety

6 Babylon Deep Space Gate 9
A hotch-potch of bits of US genre TV shows, in which the Doctor, Bernice and Ace must save the Dak'tarii peace conference not only from the Klampons but also the mischievous meddlesome Breebles

7 The sequel to a crap TV story
Meglos returns to menace the Doctor

8 Same old, same old
In a story totally unlike *The Dæmons*, the Doctor and Bernice struggle to protect a quiet English village from a devilish alien: Azak

9 The wildly inappropriate setting
The students in Tiananmen Square have more than enough on their plates – and then the Yeti turn up. The Time Lords send the Doctor to Auschwitz. Oh, please

10 Doctor Boo-hoo
The Doctor gets misty-eyed about his old companions or previous stories. "Poor Susan ... and what became of Zoe? Did I do the right thing on Zeta Minor? Did it all work out for Peter Purves?"

"Take *The Blue Angel*," suggests Cole. "On TV you'd lose the ambiguity of the identity of the 'Obverse Doctor'. The way that sub-story unfolds is wonderful, and the '20 questions' ending, too, is unique – and just wouldn't work on telly." Justin Richards allows room for such experimentation: "You need to push the envelope just to fill the schedule without being repetitive. One failed experiment a year is a tiny fraction of our output, where in the McCoy era a failed experiment – and there were a few – was a quarter of a series".

'Doctor Who without adventure would be like Sherlock Holmes without detection' **Jonathan Morris**

How far can the envelope stretch, though? Would it be feasible, for instance, not to tell an adventure story, but to concentrate entirely on character and ideas? The first half of *Black Orchid* is about as close as the TV show ever came to this, and Darvill-Evans believes any such novel would have to be "remarkably scintillating in other respects". Morris goes further, insisting "the Doctor really wouldn't work in any other context; he defeats alien invasions as a hobby, you can't have him living in a semi-detached in Kenilworth and having a mid-life crisis." Consider, though, Ben Aaronovitch's acclaimed *The Also People*, only let down by a skimpy, intrusive plot spoiling the fun of revelling in the novel's setting. Is it so outrageous to suggest that this plot could have been excised completely? Morris believes so, and that "a *Doctor Who* without adventure would be like a Sherlock Holmes story without any detecting, or a James Bond story without any spying, or a Bertie Wooster story where he didn't get accidentally engaged to Madeline Bassett and end up having to steal an Antique Cow-Creamer. Every book should have something original to say, to justify its existence, but ignoring the *Doctor Who* format is a rather superificial way of pretending to be original."

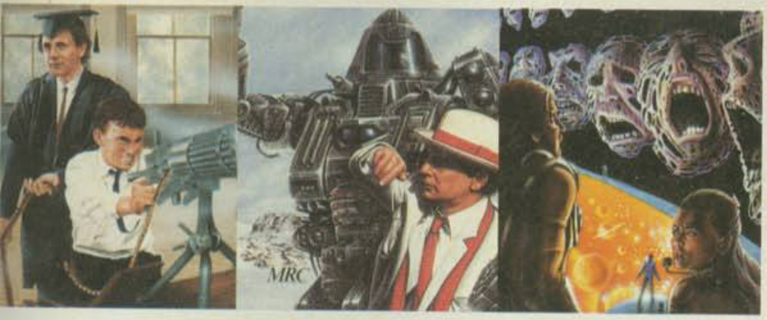
Something editors past and present have resisted – discounting the consolidated launch with *Timewyrm* and *Cat's Cradle* – is self-contained, numbered arcs or mini-series of novels. Compare the relatively stand-alone, ongoing nature of *Doctor Who* fiction with *Star Trek* publishing; admittedly the latter must adhere to a rigid, ongoing continuity, but the wilfully nebulous 'future history cycle' or 'stranded on Earth' arcs of the *Doctor Who* range don't compare with the multitude of subtitles and numbers seen on spines on adjoining shelves in the bookshop. "*Star Trek* mini-series always seem forced," insists Parkin. "The Virgin short story collections, the *Decalogs*, had that sort of theme and it was always a bit laughable – the author wrote their story then tacked on a line about owning some property, or whatever the gimmick was." The commercial prospects of such a venture are evocatively visualised by Justin Richards: "Imagine a casual reader picking up a *Doctor Who* book with a great cover, only to find 'No 89' printed on the spine." Unlike most other TV tie-in merchandise, *Doctor Who* books can only survive on their own merit; they can't afford to alienate potential readers and thus, as Morris says, "that they still prosper must be a testament to their quality."

So what advice is available to the novice, who has followed BBC guidelines to produce a complete synopsis plus sample chapter, who believes his work is both radical and traditional, both groundbreaking and comfortable, and will break all sales records? Darvill-Evans always sought good prose rather than good structure, advising writers to remember that "an editor can assist with planning storylines, but can't do the writing. Therefore an author who wrote like a dream but needed help with structure was better than a poor writer with good ideas." Cole agrees that "if a storyline didn't inspire but the prose did, I would ask the writer to submit something else, as with Steve Emmerson [*Casualties of War*]. Trevor

Baxendale's storyline for *The Janus Conjunction* exhibited an instinctual understanding of the structure and general content of a *Doctor Who* story, and luckily the prose was fine." Justin Richards believes there is room for compromise: "If a story itself is brilliant, we can get away with telling it in a slightly less impressive manner. Look at Jack Higgins, or Tom Clancy, or Colin Forbes – none of them writes the world's best prose, it's stories that drive their massive sales." Additionally, Richards is sensitive to a common pitfall: "Sometimes a hopeful writer neglects the Doctor, and that really isn't on – these are *Doctor Who* books, and if you don't demonstrate that you can write for the main character, you've blown it!"

If one compares the *Timewyrm* series and this month's BBC novels (as previewed on page 4), one might think the approach hasn't changed much in ten years, beyond improvements in cover design. Indeed, Darvill-Evans confesses to being "surprised the BBC haven't done things differently – I don't think I'm being asked to structure stories in any way different from the guidance I gave ..."

The relaunch of the range by the BBC in 1997 did, briefly, result in a new set of objectives, set by Stephen Cole's predecessor Nuala Buffini. "Nuala wanted a more back-to-basics approach," Cole admits, "she had a pretty fixed view of what the fans wanted – old monsters in straightforward stories. A more accessible format to hook the, probably mythical, new readership brought to *Doctor Who* by the TV movie. Certainly I would have commissioned a different book from Terrance to launch with, but the logic behind *The Eight Doctors* was sound and it remains by far the best-selling Eighth Doctor Adventure." However, this rethink only lasted as long as Buffini herself did in charge. "Once we were up and running, more liberties could be taken," says Cole. "That's why *Alien Bodies* was my first commission – it's a great story, elegantly structured. I always felt that book to be massively important to where I wanted to go with the range."



The future of the novels is a book yet to be written, of course – but will that future be structured in novel and interesting ways? Justin Richards believes so: "We can play around with structure and format, because of the length of time we've been going and the maturity of the experienced writers." Keen to distinguish between the narrative structural innovations of the likes of *Festival of Death* – "you couldn't tell that story any other way" – and stylistic structure, Richards notes that "with *The Banquo Legacy*, *Tomb of Valdemar* and *The Turing Test*, to cite a few examples, the writers have chosen to tell the story in a particular way." So as with the TV show, format is subservient to content, and any notions of standard structure merely provide guidelines for good practice. Guidelines can be ignored, so long as the writer is in command of what he is doing – therefore, as Lance Parkin believes, the fundamental measurement of quality is "whether the books are well-written and exciting to read. No other criterion matters at all. If it's good, fans will find a way to explain why it's *Doctor Who*. If it's bad, they'll come up with an excuse to discount it. Although the people that criticised *Interference* for ignoring establishing continuity, changing the rules of time travel and being tasteless in bringing the real world into *Doctor Who* are probably the same people who voted *Genesis of the Daleks* top of the **DWM** poll."

"With exceptions like, say, *Tomb of Valdemar*, people don't remember books because of how they are told," concludes Richards. "They remember the story. In a couple of years, *The Banquo Legacy* won't be the book that was told as interlinked diary extracts, it'll be the one about the Time Lord agent and the murders in the Victorian country mansion. So we can tell the story out of sequence; in the first person, or the present tense; with long chapters, short chapters, or no chapters; as diary extracts or reports; a story told by an old lady in an inn; or with an unreliable narrator, so that the companion may or may not be dead at the end. The trick is to marry the story and the way it is told – the message and the medium, if you like." Ten years old and going strong, the novels continue to succeed in the most flexible medium of all.

Are you a budding writer? If you'd like a copy of BBC Books' full guidelines for would-be authors, send an SAE to: Doctor Who books, Room A3133, BBC Worldwide, 80 Wood Lane, London W12 0TT. E-mail: doctorwho.books@bbc.co.uk

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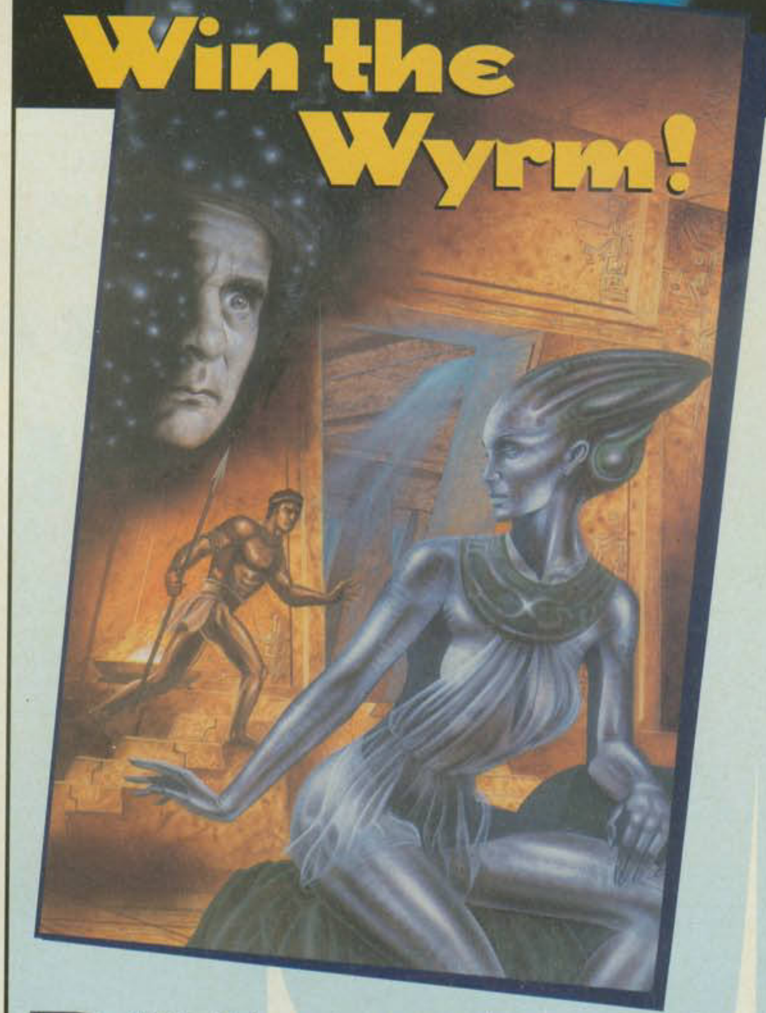

DWM is offering a unique opportunity to own a piece of *New Adventures* history! Prolific *Doctor Who* artist Andrew Skilleter has generously donated the original for the cover of *Timewyrm: Genesys*, the first NA novel. Measuring 15 x 9 inches, this landmark illustration, in acrylics on watercolour board, is worth £300. But one lucky reader will be taking the Timewyrm home – for free!

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Who wrote Timewyrm: Genesys? Was it ...
[a] **John Peel** [b] **Emma Peel** or [c] **Orange Peel**?

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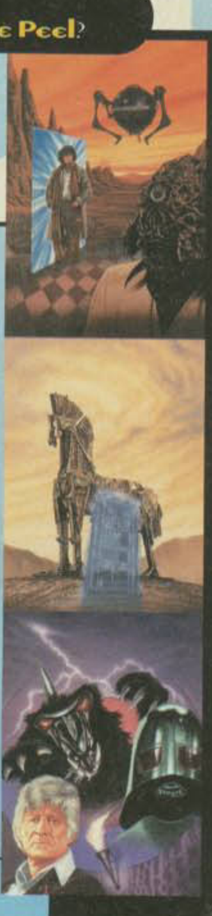


THE NEW
10 years
ADVENTURES

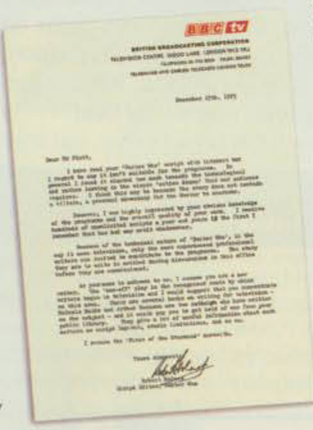
ONCE UPON A TIME, THE DOCTOR'S ORIGINS WERE SHROUDED IN SECRECY – AND THEN THE *NEW ADVENTURES* BLEW THE GAFF. STARTING THIS ISSUE, NOVELIST MARC PLATT TELLS BENJAMIN COOK ABOUT THIS, THAT – AND A BIT OF 'THE OTHER' ...

ILLUSTRATIONS BY DARYL JOYCE

The Fall of the House of Gold Usher

Marc Platt occupies a very special place in *Doctor Who* history. "I don't think I'm a very good interviewee. I'd much rather contemplate the question for three weeks and then submit a written reply!" His controversial three-part story *Ghost Light* was the last *Doctor Who* to be recorded by the BBC, yet the writer proved himself a key player in shaping the Time Lord's continuing adventures over the ensuing decade. "It's going to be like interviewing John Prescott." Nonsense.

"I've never really thought of myself as a writer," Platt confesses. "I've just always had a conviction that I wanted to write for *Doctor Who*. I haven't really had much ambition for anything else! I saw the very first episode in 1963 and I was hooked from about 30 seconds in!" But it wasn't until the early 1980s that Marc stumbled upon *Doctor Who* fandom. "All of a sudden, I started to meet people who cared passionately about the same thing that I'd been caring about for the last 20-odd years. It was thrilling! I got quite heavily involved. It opened up all sorts of doors for me. I wrote the odd piece for **Doctor Who Magazine** – and I was even asked to take over [*Doctor Who* Appreciation Society periodical] *Celestial Toyroom* at one point, but I turned them down ..."



Since the mid-1970s, Marc had also been submitting story ideas to the *Doctor Who* production office. "I lost count of the times that I pestered various producers," he laughs, "but it must have been a good dozen! The first story that I sent in was called *Fires of the Starmind*. It featured the Fourth Doctor, Sarah Jane and Harry. After the obligatory wait, I had a lovely letter back from [then script editor] Robert Holmes. He said that of all the hundreds of unsolicited scripts that he received every year, mine was the first of any merit whatsoever. He still couldn't use it, though! The story concerned a sentient star that wanted to take over Gallifrey. The star was manifesting itself in the Time Lords' libraries, which were all stored on light particles. And I sent all this in several months before *The Deadly Assassin*!"

'I couldn't even begin to suggest that Robert Holmes nicked my idea!'

How different was Marc's interpretation of the Time Lord's home planet, then? "Oh, very different! Robert Holmes must have been writing *The Deadly Assassin* when I submitted *Fires of the Starmind*. Our stories weren't at all alike, so I couldn't even begin to suggest that he nicked my idea! I wouldn't dream of doing that. And even if he did, he made a far better job of it than me!"

Marc continued to receive encouraging feedback from successive script editors, including Season 18 overseer Christopher H Bidmead. "We met in his office to discuss one of my story proposals. I was so excited that I probably didn't make much sense! After about an hour he said, 'Well, do keep sending stuff in ... but I'm leaving the show!' I was back to square one! They were using an established pool of writers – and I obviously wasn't good enough." Marc also sent scripts to other production offices. "None of them ever came to anything," he muses. "I submitted material to *The Archers*, *Robin of Sherwood*, *Blake's 7* – and even *EastEnders*, but I don't think they could cope with my bizarre fantasy outlook!" How do you mean? "I had the idea that Albert Square must be built on an Indian graveyard. Everybody who lives there is cursed to a life of eternal misery and condemnation!" Oh, I see.

"I then co-wrote a story called *Warmongers* with [fan historian] Jeremy Bentham. It was set in London during the Blitz. The Sontarans and the Rutans were treating the place like a holiday camp. We decided that the war-loving Sontarans were sending secrets to the Nazis – just to encourage them, to spice things up a bit! It was a nice story. We spent an afternoon talking it through with Eric Saward [script editor, 1981-86], but we were never commissioned." Did Marc enjoy writing in a partnership? "Well, it was different. Yeah, it was quite fun actually, but I really prefer far greater control over my writing. I do enjoy working with script editors, though – and when *Ghost Light* was eventually commissioned, Andrew Cartmel [script editor, 1987-89] practically wrote it with me. The story was mine, but Andrew put an awful lot of work into the script."

Shortly after taking over as script editor, Cartmel took an interest in a proposal for "an early version of a story called *Cat's Cradle*". This would later see print as Virgin Publishing's fifth *New Adventure*. "The story would have cost about half the budget for the entire season," Marc proclaims, "so Andrew encouraged me to send in something else. I wrote a story called *Shrine*, set in 19th century Russia and featuring stone-headed aliens [more next issue]. Andrew liked it – and I was duly summoned to his office ...

"[Writer] Ben Aaronovitch was there as well. The three of us hit it off immediately. 'We don't want to do the Russian story,' Andrew told me, "but we would like you to write for *Doctor Who*." We sat in his office discussing their ideas for the series. They were so fascinating – and daring! Andrew and Ben had been working out about the true nature of the Doctor and the early days of Gallifrey. This was all part of their grand scheme to put the mystery back into *Doctor Who*. We wanted to knock the established mythos sideways."

This is what fans have called the 'Cartmel Master Plan'. "Andrew and Ben had worked out the idea of the Triumvirate between Rassilon, Omega and 'the Other'. The Other was an *eminence grise* – a shadowy figure that exerted influence from behind the scenes. It was the mover and shaker behind the Triumvirate, pointing the other two in the right direction. We didn't know where it had come from or even what it was, but we knew that it should be the guiding hand between Gallifrey and us. 'The Other is not the Doctor,' Andrew insisted, 'but it will be the Doctor one day. That is terribly important!'

"They had decided that the Other becomes the Doctor ... but they hadn't worked out how to do it! 'Funny you should say that,' I said. 'I've written this story called *Lungbarrow* that I've never dared to send to anybody. It's about the Doctor's family and his house ...'

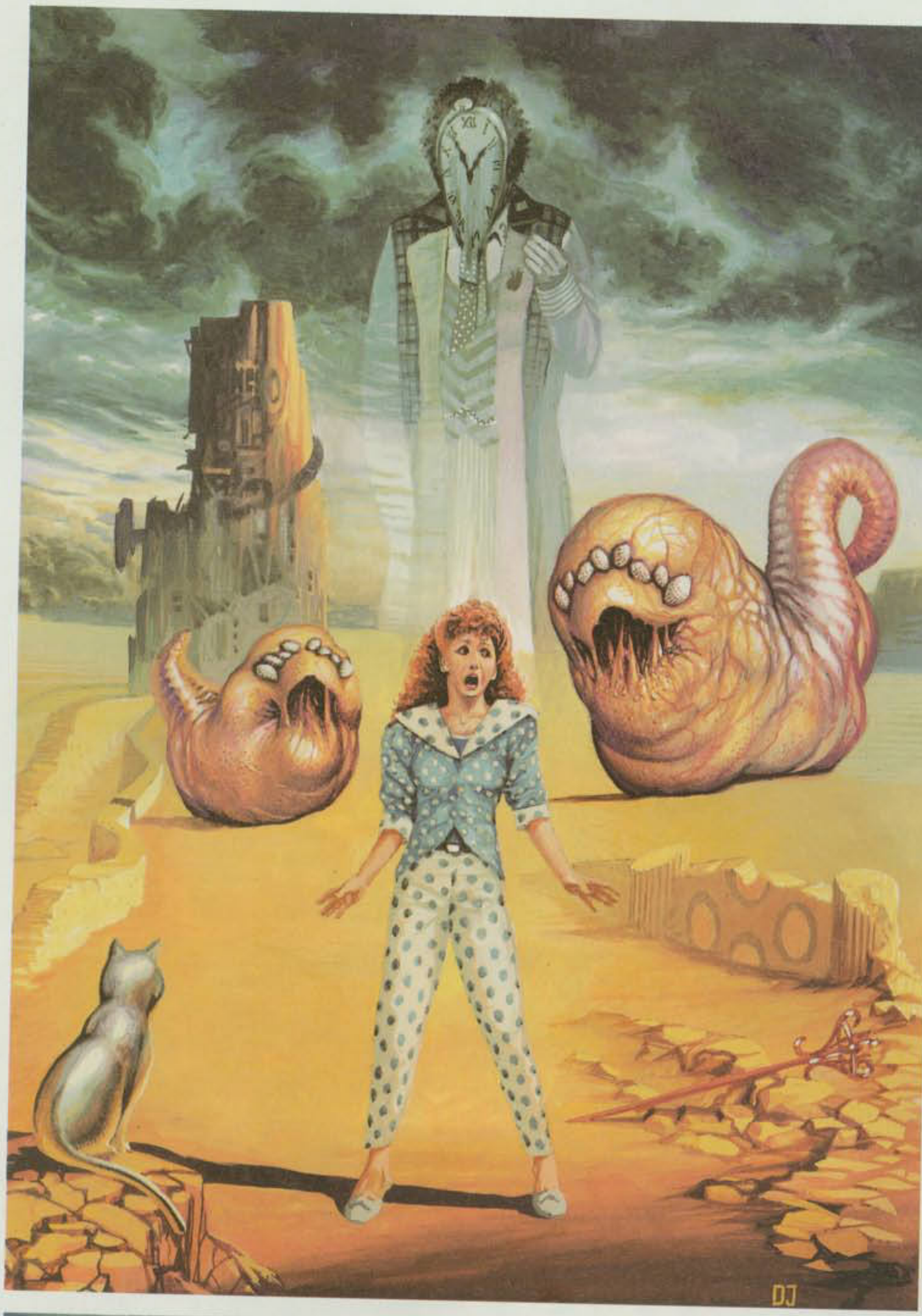
"I had wanted to write a story that took a leap

Lungbarrow

The ancient House of Lungbarrow wished to perpetuate itself. It invested all its plans for the future in just one of its offspring. But that offspring had plans of his own ... When the Doctor, accompanied by Ace, reluctantly returns to his home and notorious Family on Gallifrey, he finds his Cousins trapped in a living tomb – and becomes ensnared in a web of intrigue and murder of which he is the prime cause. But the Cousins have summoned their Patriarch, Quences, back from the dead. And his plans for the Doctor are the most ambitious of all ...

BBC VIDEO [2] BBC [1]

XII I II III IV V VI VII VIII IX X XI
Ace!



Cat's Cradle

The Process, a monstrous alien parasite, invades the TARDIS – and the ship's inner structure, a cat's cradle of dimensions, becomes a surreal city. But Past and Present Time are tangled here, with the Process trying in vain to find The Future. Lost in the nightmare, Mel searches for the Doctor, followed everywhere by a mysterious silver cat. Menaced by two Time-fragmented versions of the Process, the terrified Mel is confronted by an hideous apparition of her missing friend. It beckons to her ...

of imagination. I always think the best ideas are the most drastic – like regenerating the Doctor or exiling him to Earth. I wanted to do something similar. I had concluded that Gallifreyan society was sterile, so that it had to be stabilised in one way or another. Each Family would have a genetic bank known as a Loom – from which a certain number of Cousins would be generated, so as the population never changed. When someone did finally die, another Time Lord was 'loomed' to take his place. Ben and Andrew loved my idea – and it occurred to us that the Looms system would be the ideal way for the Other to re-emerge as the Doctor. Or is the Doctor just an aspect of the Other? Perhaps the Other passed into the weave system and didn't re-emerge as the Doctor until thousands of years later? The *Lungbarrow* story filled in a lot of gaps.

"We knew that the Doctor shouldn't realise that he is a successor to the Other. He only starts to get inklings from what other people say to him – such as Lady Peinforte in *Silver Nemesis* – and so, by the time of *Lungbarrow*, the Doctor would be starting to realise who he really is. Andrew was very keen on my ideas, so we went ahead with developing the *Lungbarrow* story. We worked out a scene breakdown and I started on the script. Then it went to [producer] John Nathan-Turner ...

"Andrew had warned me that John might not like *Lungbarrow*. I think he knew only too well that he wouldn't want to do it! As it happened, John did rather like the idea – but I think he thought that we were going too far too soon. John tended to play a little too safe, I think. Perhaps he was right? We probably should have tried to develop the idea further before revealing it all to our audience. 'Well, okay,' John said, 'tell me what you would like to do instead.' We were fully prepared with several alternative ideas ..."

A studio-bound three-part story was formally commissioned from Marc on 16 November 1988. The serial – ultimately broadcast as *Ghost Light* – was the last set of *Doctor Who* scripts to be recorded by the BBC [more in **DWM** 306]. Fortunately, a new series of original *Doctor Who* novels was poised to take over from where BBC television had left off ... "Virgin Publishing held the rights to novelise the television stories," clarifies the writer, "and I had just written the novel of *Ghost Light* for their Target range. When the television series ended, Virgin took up the option to publish original *Doctor Who* fiction – and I was one of the first authors to be asked to contribute. It was very exciting!" Never one to waste a good storyline, Marc's first *New Adventure* was adapted from the unmade *Cat's Cradle*. "It's a strange book," he considers. "I still find it very impressive on a visual level – that might sound like quite a strange thing to say about a book. No wonder it would have been too expensive for television!"

The novel was published as *Cat's Cradle: Time's Crucible*. Marc cringes. "Oh, yeah. That title was thrust upon it! It was originally just called *Cat's Cradle*, but [Virgin Publishing editor] Peter Darvill-Evans thought it such a wonderful title that he decided to use it as an umbrella for a three-volume series. He wanted *Time's Crucible* to be the first book in the *Cat's Cradle* trilogy – and I grudgingly agreed."

Andrew Cartmel and Andrew Hunt wrote the second and third parts of the series respectively. "The trilogy idea came quite late in the day, so the three of us only really had time to pop in the odd cross-reference. We did actually get together to discuss what themes and images could link our three books, but we didn't get very much further than cracking open a bottle of wine and deciding to make do with a silver cat!

"The original *Cat's Cradle* storyline had featured the Sixth Doctor and Mel. The silver cat that appears in the book had been the cat from the Sixth Doctor's lapel. That idea got a little bit lost when I rewrote the story for Sylvester! It was

Cat's-paws: the Sixth Doctor and Mel

always a nice idea, I thought, because the cat was supposed to be the spirit of the TARDIS." Where does Marc stand on story arcs, then? "Well, er ... They need to be better handled than the *Cat's Cradle* series! I understand why Peter did it, but I don't think it worked at all."

How easy was it to turn a Sixth Doctor storyline into a Seventh Doctor novel, I ask? "Hmm ... That particular storyline needed a darker Doctor anyway," Marc suggests, "although I had intended for the original *Cat's Cradle* to show a darker side to the Sixth Doctor." He seems to rather like the darker Doctor idea. "The *New Adventures* taught us far more about the central character – and that stopped the series growing stale. We wanted to make the Doctor frightening again." Doesn't this make the character less likeable, though? "Not necessarily. I think he sometimes forgets himself. The Seventh Doctor of the *New Adventures* was terribly fond of Ace. I think he thinks that he's manipulating her for all the right reasons ... but he gets it wrong. He misjudges her badly. The novels pushed the darker Doctor concept to the absolute limit."

I point out that the Doctor is absent for much of *Time's Crucible*. "I wanted to abandon Ace from the Doctor to see how she would cope on her own. I wasn't sure whether I could get away with it!" Did the *New Adventures* ever investigate the companion in too much detail? "Not really. The Seventh Doctor was manipulating everyone from behind the scenes, so he was too strong a character to be overshadowed by his companions. Nonetheless, I wasn't terribly happy with the way in which Ace was developed in the Virgin books. We hadn't planned for her to go on that long in the television series."

An aspect of *Time's Crucible* often misunderstood is the villainous leech-like Process. Marc explains the creature's significance: "The Process is a piece of energy that invades the TARDIS and evolves into a life form. I put it in the shape of an energy-devouring leech because I love the way that leeches move. That weird cartwheeling from one foot to the other is just so unlike anything else. I wish they could have done that on screen!

"I also wanted to write *Time's Crucible* to fulfil the TARDIS's potential. I don't think the TARDIS hadn't been used properly since the very first season. I absolutely adore *Inside the Spaceship* – or whatever it's called this week – as a tremendous piece of science fiction. The TARDIS is alive! It takes time away from the crew. Nothing had been done like that for a long time. In *Time's Crucible*, the TARDIS is turned inside out – and it becomes Space And Relative Dimensions In Time. There are, accordingly, three phases of time in the novel – and so everything exists at three different levels." Was that as complicated to write as it was to read? "Oh, yes! I'd be surprised if anyone understood it." Quite.

"Aagh, no! I knew this was coming!" I have innocently asked Marc about a certain short paper entitled *Gallifrey – Notes on the Planet's Background*. This secretive six-and-a-half page document was written for Virgin in November 1990, and is credited to Cartmel, Aaronovitch and Platt. It outlined the aforementioned 'Cartmel Master Plan'. "Actually," he grins, "I wrote that six-page document myself. Andrew and Ben kicked it all off, but it was me who wrote it all down. We didn't want to lose track of what we had been planning for the television series." A number of *New Adventures* adopted ideas from the paper. "Most of the concepts were finally given away in my novel of *Lungbarrow*," maintains Marc, "but I'm not sure whether the last half-page has ever been fully revealed. I've been trying to find the original document. I think it's still at Virgin somewhere, languishing in Peter Darvill-Evans' vault!

"I also came up with the explanation of the origins of Susan. That was printed on the mystery half-page, I think. We never knew whether or not the First Doctor was really Susan's grandfather, so it made sense to make her the grand-daughter of the Other. None of that existed during the 1960s, of course, so I was sort of botching together the explanation." Marc looks smug. "It works terribly well!"

He also wanted to explain why "Gallifreyan society had always been very much male-dominated. What had happened to all the women? Why were there no children on Gallifrey? I decided that a line of so-called Pythias had ruled Ancient Gallifrey. The Pythia was the Gallifreyan equivalent of the Delphi Oracle – she was 'Mother Gallifrey', as opposed to Mother Earth. She represented the old order of superstition and myth, which was swept away by science and technology. The Pythia's followers were driven out of Gallifrey by Rassilon – and they became the Sisterhood of Karn. I asked Terrance Dicks' permission to use the Sisterhood in *Time's Crucible*. Anyway, just before she committed suicide, the Pythia cursed Gallifrey with infertility. That makes sense, doesn't it? This is far more mystical than scientific, but it's almost as if it were meant to be."

Gallifrey, like the Vatican? Is the Pope a Prydonian?

'Gallifrey should be a cross between a gentlemen's club and the Vatican!'

Why the fascination with Gallifrey? "I just really love *The Deadly Assassin*," he acknowledges, eyes glazing over. "It's amazing what can be achieved with one huge set and a few corridors. It has a real feeling of history to it. Later stories seemed to loose sight of Holmes' vision of Gallifrey being very stuffy and self-obsessed. The planet should be a cross between a gentleman's club and the Vatican. In my novel of *Lungbarrow*, the Doctor suggests that Rassilon is a committee of people – a think tank producing ideas for which he took the credit! A friend of mine once suggested that Leonardo da Vinci was a committee, because no one person had the right to have that many ideas! Gallifreyans are millennia ahead of us, so they're bound to see things on a more advanced level than we can. Gallifreyans spend their whole lives watching other people. They're intergalactic voyeurs!" I remind Marc that BBC Books recently decided to destroy Gallifrey. "Yes, I had heard! I don't know enough about the circumstances ... but I'm shocked!" He flashes a wicked grin. "Perhaps I'll resurrect Gallifrey in my next novel?"

Has Marc not read many other original *Doctor Who* novels, then? "I've read some," he notes, "but I haven't had time to read very many. I don't know whether either range was – or is – heading in the right direction. The problem with the books is that, although a lot of them are probably very good in their own right, a lot of people are pulling in all sorts of different directions." Wasn't this also true of the television series, though? "The books," argues Marc, "have never had as much of a guiding hand as the television series. Perhaps too many books are published? Too many authors inside their own heads! I've only ever dipped in and out of the books – so when I finally came round to writing the novel of *Lungbarrow*, I had to be heavily filled in!"

How did Marc come to write the Seventh Doctor's final *New Adventure*? "Well, having written *Downtime* for the *Missing Adventures* range, [then editor] Rebecca Levene asked me whether I wanted to write another one. I told her that I would really prefer to write *Lungbarrow*. Properly." However, the unexpected revival of the television show – in the form of the 1996 TV Movie – had persuaded the BBC not to renew Virgin's licence. "When Rebecca saw the story outline, she decided to make *Lungbarrow* the final Seventh Doctor novel. It fitted neatly into the direction in which she wanted to take the range."

Having already taken the best elements of *Lungbarrow* and turned them into Season 26's *Ghost Light*, Marc was "worried that there would be nothing left for the book. As it happened, the novel was vastly expanded from the television version. My starting point was my original *Lungbarrow* script, but I found plenty to add – and some stuff to lose. I'd managed, for example, to find a picture of a very young William Hartnell in a 1930s volume of *Spotlight*. If we had done *Lungbarrow* on television, we were going to have the Doctor exploring the attic and finding this forgotten portrait. Such a beautiful visual moment just wouldn't transfer to print.

"I do hate it when everything at the end of a *Doctor Who* story reverts back to exactly how it was at the beginning. That's utterly boring! I like to show how the Doctor's interventions affect those people he leaves behind. This is my obsession with the Doctor – he never seems very aware of the effect that he has on people. He turns their lives upside-down and then just disappears! He leaves those around him in various states of rage, confusion and wonder – and I don't know whether he entirely notices. That's very much what *Lungbarrow* was about. I had been toying with the idea of writing a story about the Doctor's family for a very long time, but I wasn't sure whether it would give too much away. How on Earth would you cope if you were a member of the Doctor's family? Can you imagine what it would be like? It would just be so embarrassing! And of course, he does this dreadful thing to them – trapping them underground for 500 years – and they're all itching to get their hands on him when he gets back!

“When I was told that *Lungbarrow* would be the Seventh Doctor's final novel, I knew that lots of things needed tying up. I wanted Ace to be there because she was in the original story, although I also had Chris Cwej by then. Paul Cornell had already placed Romana as President of Gallifrey, so she had to be there as well. ‘And if we're going back to Gallifrey,’ I thought, ‘we can't ignore poor Leela.’ Then I realised that Leela would still have K9 with her – and there was a fair chance that Romana would, by then, have her K9 there too! I had so much to play with – and I was even able to elaborate on the Other! I bunged all these characters in the saucepan and tried to turn them into something edible ...”

I ask how Marc came to dream up the House of Lungbarrow itself. “I don't know where it all came from,” he stresses. “I suddenly woke up at five o'clock one morning in the most extraordinary state – I just had to start writing! I had the idea of this house that was alive and had buried itself in the ground. I got quite feverish because I couldn't write it down fast enough. It was just the most extraordinary creative excitement. Somebody somewhere will probably find a story that I've borrowed from unconsciously.

‘Yup! Leela and Andred are ... Oh dear. Perhaps I shouldn't have mentioned it?’

“I remember watching a beautiful performance of an opera by Michael Tippett called *The Midsummer Marriage*. At one point, a character regresses to her childhood as she climbs some steps – and they suddenly wheeled on this huge staircase. Each step became a huge effort and the woman became a little girl again before our eyes! That was what inspired the predatory oversized furniture ... I wanted to create a suitably strange environment, but I don't know if it entirely works.” And the name ‘Lungbarrow’? “It just felt right. I wanted something that sounded like a real word – unlike ‘Snogbottoloz’. And you can spell that how you like!

“Ben and Andrew used to come round to my flat quite a lot. I have a large amount of antique furniture that has come down through the family – and when they first walked in, Andrew shouted, ‘Lungbarrow!’ There it was – I live in the House of Lungbarrow! I had a noisy extractor fan in my bathroom and Ben used to call it Satthralope, after the dreadful housekeeper!’

I suggest that *Lungbarrow* was as groundbreaking a novel as *The Deadly Assassin* was a television serial. Marc seems pleased. “I wanted to write something that Robert Holmes might have done. That's probably very arrogant of me. I'm not in the same league as him at all. People were critical of *Lungbarrow* because they'd never seen anything like it, for heaven's sake, but Gallifreyan society is very different to our own! I hope the basic style of *Lungbarrow* is in line with *The Deadly Assassin*. I wanted to create something magical, but I'm sure people found lots of holes in it. I like a *Doctor Who* story to show me things that I've never seen before ... so I have to try to think of things that I've never seen! I want *Doctor Who* to surprise me. I don't know all the answers.” His voice drops to a whisper. “But I know some of them ...”

“I added a line in *Lungbarrow* about the Other having come to Rassilon on approval, which implied that he had acquired the Other in some sort of pact with God knows what.” Marc pauses. “Nah! Actually, I just wanted to turn a few heads – and give the DWAS apoplexy!”

What, then, is the true secret of the Doctor's birth? “Oh, well, uh ... Would you really be any happier if you knew?” Indubitably. “It's so important that we never know.” Marc either doesn't know or isn't saying. “No, really,” he beams, “I honestly don't know. Nobody knows. Every time we think we've found out, further questions are raised. And the questions keep getting bigger. We're peeling an onion and every layer reveals another even deeper question, just like the onion that the Other gives Rassilon in *Time's Crucible*. When he removes the top layer, the onion is bigger on the inside. The onion gets bigger and bigger until his office is full of onion shells, with this whacking great vegetable in the middle! It's a metaphor – but in the process, the Other has presented Rassilon with the concept of dimensional transcendentalism.”

New Adventures authors were encouraged to develop stories “too broad and too deep for the small screen”. “I think that was inevitable,” reckons Marc. “It would have been rather bland had the novels stayed on the same level as the television series. The books were for adults ... but some authors just went too far. The Doctor's adventures should always be fun. *Doctor Who* shouldn't lose sight of its entertainment roots. That's why I included characters like Cousin Luton in *Lungbarrow*. He was stuck up a chimney, regenerating over and over again! The poor creature used up all his regenerations in a fortnight! That's horrible, isn't it? I hope Robert Holmes would have liked that.”

Leela and Andred: Mummy and Daddy Who?

Does Marc have a favourite creation of his? “I'm very fond of Cousin Innocet. She's just such a lovely character – and almost normal! How she coped with living with the rest of them for six centuries is anyone's guess. I love the scene at the end of *Lungbarrow* when the Doctor and Innocet are reconciled. I can remember crying as I wrote it. I was so moved.”

Marc had the unenviable job of linking *Lungbarrow* into the 1996 TV Movie. “I have to say,” he says, “that I didn't like the film very much. I loved the first 15 minutes with Sylvester, but I didn't like the actual storyline. It was too Americanised! They even had the standard car chase, but *Doctor Who* should be much quirkier than that. The casting of Paul McGann was an absolute masterstroke, I think, but the business with the kiss was dreadful! Part of my brief was to work all that rubbish into *Lungbarrow*. I had to end with the Doctor heading for Skaro to collect the Master's remains, but I couldn't resist making the odd little dig at the TV Movie ...”

Marc offers an example: “I really hated the half-human idea. When the Doctor discovers that Leela is pregnant by Andred, I had him exclaiming: ‘A father from Gallifrey and a mother of Earth stock? That's an unusual pedigree! You'd better name him after me.’ I don't know whether anybody picked up on that little hint that this is actually a time loop!” You mean ... ? “Yup! I'm very naughty! Leela and Andred are ... Oh, dear! Perhaps I shouldn't have mentioned it? The implications are far too horrific to contemplate!”

Whilst Marc exudes tremendous enthusiasm for his *New Adventures*, he is able to stand back and view them critically. “All of my novels still feel like first drafts,” he reveals. “They take me about six months to write – and I spend most of that time just, uh ... thinking! The threat of Rebecca on the horizon with a gun eventually forced me to sit down and write something. The characters then take over and start writing themselves. They tell you what you're going to do with them. The problem with writing in a series of books is that the process is on a treadmill. The pressure of looming deadlines is just dreadful! And I'm not the world's fastest writer.”

This month marks the tenth anniversary of the publication of the very first *New Adventure*. A vast number of original novels later, the Doctor now travels an ever-expanding universe under the guidance of BBC Books – which, according to Platt, “just goes to prove how inexhaustible and unsinkable the *Doctor Who* format is. There seem be so many younger fans – as well as the decrepit Ancient Ones like me – who have never seen the programme on a weekly basis, yet they can still experience the wonder and the magic. It must be like uncovering a treasure trove.”

I wonder whether Marc will be writing further adventures for the Doctor. “I certainly hope so. I'm very lucky – or maybe I'm just very lazy – in as far as that I can write for *Doctor Who* as and when I feel like it. I don't want to burn myself out. I haven't written a book for a while, so perhaps I'll write another *Doctor Who* novel. BBC Books asked me to write them a Dalek novel a few years back, but it was when there were still copyright problems – and by the time they were sorted, I'd got left behind.”

Any burning story ideas, then? “Oh, yes! I'd like to lock every incarnation of the Doctor in the same room at the same time! That would be something truly wonderful to behold. I've also always longed to write a Dalek story. There is one sequence that I'm just itching to write ...” He starts waving his hands about frantically. “The Doctor is trapped with a Dalek and they're both dependent on the other for escape. They spend the whole time trying to outwit each other. We could learn a lot about the way in which a Dalek thinks.” He considers this, before adding: “I'll have to start pestering Big Finish to let me write another one of their audios ...”

To be concluded

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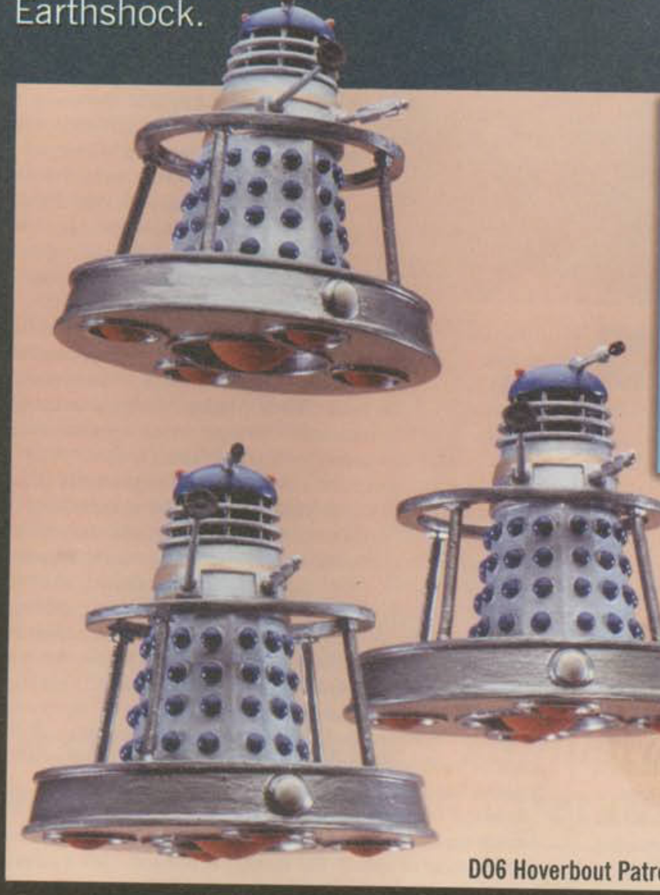
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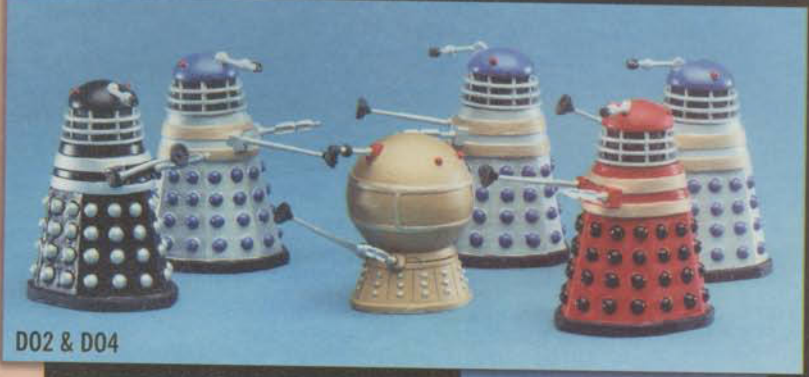
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DOCTOR WHO

The Time Team

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF DOCTOR WH

EPISODES 185 TO 192

Cliché counters

Deaths on screen so far
00231

One or more regulars rendered unconscious
00049

One or more regulars incarcerated
00076

Compiled by Gary Gillatt
Illustration by Adrian Salmon

It's the beginning of a new millennium and southern England is a frozen wasteland. Cut off from all outside help, a plucky band of survivors find there is little they can do to stop the continuing onslaught of the Martian marauders.

Yes, they're the Time Team, but rescue is in sight – they have only one episode of *The Ice Warriors* still to view. Peter and Clayton have been this serial's staunchest critics so far, both unhappy with the plod-plod-plod of the first 27 instalments (or whatever it was). Jac and Richard have generally been more accepting, with the performances of guest stars Peter Barkworth, Peter Sallis and Bernard Bresslaw judged particularly worthy of praise.

Barkworth plays Leader Clent, whose Ioniser machine is the key to preventing the world being claimed by the glaciers of a second Ice Age. Sallis is Penley, a rebellious member of Clent's team who believes his former leader is enslaved to the predictions of his precious computer. Just outside is Bresslaw's Varga, a Martian warrior whose spaceship has been trapped in the ice for centuries, and who's now giving serious thought to conquering the Earth. When we left them last time, the Doctor had led a hamfisted attack on the Martian ship, resulting in the warriors' firing their sonic cannon on the humans' base ...

"I do quite like this story," says Jac as the episode tracks itself into sensibility on the TV, "but there's not much of the Doctor, Jamie or Victoria in it, is there? It's all Clent versus Penley versus Varga, with the Doctor mostly getting in their way."

"I want the Ice Warriors to win," mutters Peter. "Clent and his gang are such dull ditherers! It's small wonder Penley left."

Richard has more trivial matters on his mind. "For some reason Miss Garrett the computer specialist has changed her frock between episodes. With the base under attack at the time, you'd hardly think it was a priority!"

In many ways, Varga's ship has posed a greater threat to the humans than the warrior himself. They've been unable to use their Ioniser for fear that a reaction with the ship's engines would trigger a cataclysmic explosion. In the end, though, they find they have to risk it – whatever Clent's jittery computer might say. "You'd really expect it to be the Doctor who'd shake Clent's faith in machines," says Clay. "So when it turns out to be Penley, it's a surprise – and a genuinely heart-warming moment. It proves that not all problems need the Doctor's direct influence to solve them."

"So the moral is: 'Don't rely on computers,'" adds Peter. "Brian Hayles was a visionary – he'd have loved Microsoft Windows. And it's a swift exit by the TARDIS crew, I see. I can't say I blame them."

"I've warmed to *The Ice Warriors*," deadpans Clay as the credits roll. "The ending was terribly abrupt, but it was a satisfying story with some great monsters. And, as the series has obviously decided it's all about monsters, you can't really ask for more than that!"

All about monsters? We'll see ... It's 'big up' for Episode One of *The Enemy of the World*, although we return to audio and telesnaps for all but the third part.

"Argh! My brain!" shouts Clay (complaining about the little things, as usual). "What's happened to *Doctor Who*? Never has a story – within the first two minutes as well – seemed so shocking in its ... differentness! If someone admitted that they'd just made it up in 1975 from sound samples and forged telesnaps, it wouldn't surprise me one bit!"

The Doctor, Jamie and Victoria have pitched up on a beach in Australia and, without even so much as a 'G'day, cobbers', the natives are shooting at them. Strewth. "Helicopters! Hovercrafts!" shouts Peter. "Exotic locations! This is a real block-buster by *Doctor Who* standards!" "And we've now seen the Doctor visit every single continent," notes Jac. "Which is cool."

Happily, our heroes are rescued by the leggy Astrid in her chopper. She looks like Yootha Joyce from *George and Mildred* on her way to a fancy dress party as Dusty Springfield. We're in the near future, it turns out, and the most powerful man in the world is a wily Mexican called Salamander. His unique skill for predicting natural disasters has brought him much influence across the World Zones – that, and the unfortunate habit his enemies share of falling backwards onto bread knives and accidentally shooting themselves from across the street. This is all explained by Astrid's boss, Giles Kent, but the most interesting thing about Salamander – beyond his Speedy Gonzales accent – is that he looks just like a suntanned version of TV's Doctor Who. Tonight, Matthew, I'm going to be the Enemy of the World ...

"Hmm," murmurs Peter. "It seems far too soon after *The Massacre* for another double of the Doctor to show up. Are they running short of ideas?" But Richard is pleased. "It's a surprisingly well-crafted opening episode, isn't it?" he says. "There's a substantial amount of back story imparted, but it doesn't actually *feel* as if you're being force-fed with information. Very neat."

The Doctor demands more evidence regarding Salamander's supposed wrong-doings before he'll help Kent to bring him down; in search of proof, Jamie and Victoria will join Astrid on an undercover mission to Budapest. "The Doctor doesn't want to get involved?" worries Peter. "That's not like him at all. Is it because there are no monsters to fight?"

"Okay," says Jac cautiously. "I can understand the conspirators jumping at the chance to use the Doctor, but it seems pretty odd for them to make Jamie and Victoria a major part of their plan."

But we're far more clued-up than the Doctor. After a few minutes in Salamander's company, it's clear he's a wrong 'un. "Troughton makes a smashing villain!" enthuses Clay. "And he finally gets to black up! You just know he's been eyeing that greasepaint enviously since he joined the show."

Other ethnic issues catch Peter's eye as we meet Salamander's food taster, Fariah. "A character who's sophisticated, female *and* black? You don't get many of those in *Doctor Who*!"

The Time Team are
Peter
Richard
Jac
Clayton

HO IN ORDER. FROM THE START.

"Gah!" shouts Clay as the telly comes on. "*Why* does the only surviving episode have to be the cheapest and shoddiest-looking bit of TV ever? The story's still exciting, but actually seeing all the dull, wallpapered flats that pass for Budapest really destroys your illusions. Can we just listen and *pretend* it only exists on audio?"

In Hungary, Jamie has connived to become one of Salamander's guards, while Victoria has scored a job peeling potatoes. "Jamie's become very politically astute," notes a sceptical Jac. "What's happened to the innocent, unworldy highlander? It's weird that David Whitaker seems to get him so wrong – he's never had a problem writing for Jamie before."

In the kitchen, we meet Griffin the chef, a sort of one-man Greek chorus commenting on life in the deadly ambit of Salamander. "He'd make a great companion," laughs Peter. "He's fantastic, isn't he?" agrees Jac. "What a clever little detail. I'm glad this episode still exists for Griff's sake alone."

"But why isn't the Doctor *doing* anything yet?" worries Clay. "His companions are infiltrating castles, wearing kinky leather and doing the whole *Avengers* schtick while he sits in a caravan thinking up reasons not to get involved. *Very* annoying."

The Doctor is with Kent, keeping watch on Salamander's base in Australia. It's not entirely without danger, though – he has to hide in an ottoman when Sal's nunber two, Benik, comes round to smash a tea-set. 'There's not much point in staying here now,' Benik sneers at Giles. "Well yes," says Peter. "How will he make a cup of tea? He'll have to leave."

It's Episode 4, and the Doctor is still unsure of Salamander's guilt – but with a trail of volvanic lava, corpses and broken crockery leading straight to the Mexican's door, what more proof does he need? "The Doctor's as bad as Leader Clent for procrastinating," sighs Peter. "If Salamander had tentacles he'd have zapped him in a heartbeat."

Finally, Fariah seems able to prove Salamander's guilt when she escapes his clutches and travels to Australia. "Y'know," says Peter, "despite the supposed exotic locations, there's no real sense of where the action is set or of the international travel that takes place between scenes. They all just seem to step from one bare room to another." Jac agrees: "Loads of things happen 'off camera', and it's hard to keep track and make sense of it. We don't see Fariah meeting the Doctor, for example."

'A character who's sophisticated, female and black? You don't get many in Doctor Who!'

Fariah seems destined to become an important ally, but when Benik instructs his troops to 'shoot to kill', it all ends in tears. "Fariah's death is very upsetting," blubs Clay. "It's unexpected in terms of the story, yes, but *why* kill her off? She was by far the most promising of the supporting cast ..."

Elsewhere, Salamander is taking a secret route to a secret underground base full of secret people and secret machines. His method of entry, though, seems the most comically complicated since Hong Kong Phooey went from janitor's cupboard to car via a filing cabinet and a fold-down ironing board. "Hurray!" shouts Clay. "A big twist! We haven't had one of them in ages."

The twist is our realisation of the scale of Salamander's plan. He's convinced this underground community that the world has been rendered radioactive in a nuclear holocaust, and they have to help the war effort by triggering earthquakes with their ineffable powers. In reality, Sal's powerbase grows with each disaster. Richard is sceptical: "It's not really explained how they cause the volcanoes and such. And why bother getting them to do it at all? Surely Salamander must have some other loyal dogs like Benik who would be willing to carry out his dirty work?"

The subterraneans are a whiney bunch – especially Swann, the leader, and the rebellious Colin – and the Team take against them. "Why couldn't the underground people have been as well-written as the overground sort?" ponders Clay. "Could Whitaker not keep up the political thriller angle? It's so aggravating to bring in a group of wet, ill-defined characters this late in the game."

Upstairs, Benik's whips-in-the-cupboard interrogation technique is a hit. "Ooh," says Jac, always pleased by a hint of kink. "Benik's capture and threatening of Jamie really brings back the days of Barbara's menacings at the hands of various villains ..." We suspect she has pin-ups of Yartek and El Akir at home.

Swann is suspicious of Salamander, but he gets taken outside and clobbered with a crowbar. The final episode begins with the dying Swann telling all to Astrid, who sets about proving to the underground 'survivors' that they've been had. But there's another twist yet!

"Wow!" says Richard. "Kent's been a villain all along! He worked on the plan with Salamander! It's a wonderful turnabout." With Salamander exposed, it's a race to the climax with just one plot box yet to be ticked ... The Team have guarded praise for the story. Peter: "I'd like to see the Doctor's diary entry for this adventure. 'Arrived in Oz. Was invited to impersonate a dictator. Declined. Left.'" Jac: "He should have had more to do, I agree. And his conclusions come out of nowhere. Was the script ruthlessly edited? The wrap-up of the main plot is horribly abrupt!" Clay: "A great concept, shoddily done. If only split-screen effects had been more advanced ..."

Of course, Salamander and the Doctor haven't yet had their confrontation – which comes when the battered dictator tries to make off in the TARDIS. "Why does he head there?" ponders Peter. "He knows nothing about it."

After a scuffle, Salamander is expelled into the time vortex. But with the TARDIS doors still open and the same fate awaiting our heroes, a cliffhanger takes us onto video for our final episode of the day, and a brief taste of *The Web of Fear* ...

It's old friends and old enemies ahoy when we find Professor Travers trying to liberate a dormant Yeti from a museum; its new owner, Julius Silverstein, is unwilling to listen to Travers' predictions of disaster. The Yeti's control sphere has gone missing, and Travers fears the Yeti might spring to life at any moment. "What a absolutely stonking scene this is!" raves Richard. "And the use of Bartok's music is just so right for it. The whole thing is really eerie, with a genuine sense of foreboding."

Silverstein is soon as dead as his stuffed giraffe. "That must be one of the most calculatedly scary moments the series has presented." says Clay. "Dark, menacing, and really horrific."

Some time later, the Doctor and his young friends find themselves in a deserted London Underground. "I don't think the show's ever looked this smart and glossy," coos Clay. "It's fantastic, isn't it?" coos Richard. "The detail of the tunnels and stations is spot on." Yeti are loose in those tunnels, and a group of soldiers are ready to blow up whole stations to stop them. The stakes seem high even before the Doctor finds himself trapped by a pile of explosives just as the soldiers press the detonator ...

"What a storming first episode!" gushes Clayton. "The regulars are in great form, the Yeti look miles better and the setting is so spooky. What a relief for the kids!"

"Stunning!" agrees Richard, to nods all round. "One of the very best episodes so far. I want to see more. Like, *now*!"

AND YOU SAID ...

THE ICE WARRIORS

"The scene where Miss Garrett stuns Walters as he tries to smash the computer, and Clent nods in approval is quite chilling – a sign of how much machinery is valued over mankind"
EDWARD KELLETT, SUSSEX

"Troughton is now totally in control – and there is, at this halfway stage through his tenure, a confidence in the programme rare in its history"
ROB SHEARMAN, LONDON

THE ENEMY OF THE WORLD

"We have a blonde judo-chopping woman who answers to a man named Giles. It's *Buffy the Vampire Slayer* 30 years early!"
STEVE MANFRED, USA

"Mary Peach as Astrid Ferrier is every bit the Bond beauty that this sort of story needs. Jamie's insistence that the Doctor helps her is obviously testerone-influenced!"
ROB SHEARMAN, LONDON

"It's a bit of a shock to have such a *real* villain. Instead of ranting all the time about conquering the world, Salamander just gets on with it by blackmailing people. Has any *Who* villain ever done anything so sordid?"
ALEX WILCOX, LONDON

"In a couple of years I'll want to look under the White House to see what George W has got hidden down there. Technicians running punch-card voting machines, probably!"
STEVE MANFRED, USA

THE WEB OF FEAR

"Ah, good. Captain Knight is a pig of a chauvinist. I'll enjoy hearing him get crushed by a Yeti!"
STEVE MANFRED, USA

"For once, very familar stock music and big hairy suits are really scary. Why can't it be like this *every* week?"
ALEX WILCOX, LONDON

In **DWM** 307, the Team will be diving into *Fury From the Deep* Episodes Four to Six, plus the first five parts of *The Wheel in Space*. Got anything to say about these? Mark your comments 'Time Team' and send them to the editorial address no later than 28 June!

Inferno

SINISTER SLIME IN THE OUTPUT PIPES ... A POTTY PROF DESPERATE FOR 'PENETRATION ZERO' ... THINGS ARE GETTING RATHER HAIRY AT PROJECT INFERNO – AND THEN THE PRIMORDS SHOW UP. ARCHIVIST: **ANDREW PIXLEY.**

EPISODE 1

The Doctor drives Bessie around a drilling plant. At Central Control, executive director Sir Keith Gold asks rigger Harry Slocum to inspect an output pipe; while working, Slocum is infected by a strange green slime. The maintenance delay is resented by Professor Eric Stahlman, the ill-tempered instigator of the entire drilling project – which aims to penetrate the Earth's crust, tapping the powerful Stahlman's Gas. Sir Keith tells Stahlman's assistant, Petra Williams, that – unbeknown to Stahlman – he has summoned a drilling consultant called Greg Sutton. Meanwhile, the infected Slocum kills a technician with a wrench which is later found to be red-hot ...

UNIT investigates the murder, and Brigadier Lethbridge Stewart establishes an office at Central Control. The Doctor is using power from the drilling project's nuclear reactor in an attempt to reactivate the TARDIS console, which he and Liz have set up in a nearby hut. Sutton is shown around by Sir Keith; they are 59 hours from penetration.

His skin stained green, Slocum enters the Nuclear Reactor Switching Room and attacks John, the technician in charge, creating a power surge. This boost dematerialises the console and sends the Doctor into a bizarre limbo, returning to the hut a moment later. As alarms sound, the Doctor and the Brigadier set off to investigate the reactor, close to which a UNIT soldier has been found dead. The Doctor and Brigadier enter the switching room to be confronted by the green, sub-human Slocum ...

EPISODE 2

Slocum attacks Private Wyatt before the Brigadier can shoot him; the mutated man scorches the wall as he falls. Sutton brings the drill head situation under control – and attempts, through Petra, to have Stahlman take safety measures. The Doctor says that he first heard a noise made by the dying Slocum during the eruption of Krakatoa in 1883. Both Wyatt and John go missing. High on the catwalks, the Doctor encounters the now-savage Wyatt, who is also turning green; Wyatt falls to his death.

Stahlman orders that drilling speed be increased, and is holding a container of the green slime when it cracks in his hands. The Professor is furious about the interference from Sir Keith and UNIT. Angered by the Doctor's warnings, he orders that no power will be supplied to the Doctor's hut. The Doctor secretly reconnects the power, then notices Stahlman sabotaging the computer which would warn him of danger; however, he is unable to prove the scientist's actions to the Brigadier. As the computer breaks down, the Doctor returns to the hut.

The Doctor asks Liz to check some epsilon co-ordinates at Central Control, but his assistant soon realises that she has been tricked as power is drawn off from the drill. She and the Brigadier rush back to the hut just as the Doctor, console and Bessie dematerialise ...

EPISODE 3

Stahlman refuses to reconnect power to the Doctor's hut. Sir Keith plans to visit the Ministry in London and get authority to over-ride Stahlman.

The Doctor comes to in his hut to find a poster proclaiming 'Unity is Strength'. Driving off in Bessie, he is pursued by Benton and other soldiers, all of whom now sport the uniform of the 'RSF'; they open fire on him. He is confronted by the mutating technician and by Wyatt, who is shot by the RSF. The Doctor encounters a uniformed Liz, who captures him at gunpoint. At Central Control, the Doctor is brought into Lethbridge Stewart's office – only to find his old friend minus his moustache and wearing an eyepatch. The Doctor realises that he has travelled to a parallel space-time continuum.

On this other Earth, 'penetration zero' is three hours away. The complex is a scientific labour camp run by Director Stahlmann; security is enforced by Brigade Leader Lethbridge Stewart of the ruthless Republican Security Forces, aided by Section Leader Elizabeth Shaw and Platoon Under Leader Benton. Sir Keith has been killed in a car crash *en route* for London. Stahlmann has already been infected, his green hand growing coarse hairs; Sutton is a dissident, forced to work on the project alongside Dr Petra Williams. The Brigade Leader believes that the Doctor is a spy, and prepares to have him shot.

Hai! Two UNIT guards feel the force of the Doctor's Venusian Aikido

Number two output pipe begins to leak, and the alarms sound. In the chaos, the Doctor attempts to repair the computer which he knows Stahlmann has sabotaged – but he is confronted by the armed Benton: "Are you coming with me quietly, or do I shoot you here and now?"

EPISODE 4

Elizabeth Shaw arrives, allowing the Doctor to complete his repairs; the computer reveals the threat, allowing the Doctor and Sutton to suggest reversing the systems to prevent catastrophe. The Doctor believes that he is making some headway in convincing Elizabeth of the danger they are in. Emergency over, Stahlmann accelerates drilling again. When the Doctor's interrogation reveals nothing, the Brigade Leader has him placed in the cells.

The prisoner in the next cell is the mutated technician, who attacks the RSF sentry – allowing the Doctor to escape, disguising himself in a hooded disaster suit. He infiltrates Central Control as the final countdown to penetration zero is underway. With only a minute left, the Doctor removes his disguise in a last attempt to stop the drilling. As the countdown reaches zero, he finds himself looking down the barrel of a handgun held by Stahlmann ...

EPISODE 5

The site is rocked by a massive explosion. As the technicians flee the drill head, Sutton and the Doctor battle to cap the bore. Stahlmann attacks them both, and the two men barely get out before the Director seals himself inside the hot chamber. The Doctor explains to Dr Williams, Elizabeth, Sutton and the Brigade Leader that penetration has unleashed destructive forces that will dissolve the Earth in a matter of days or weeks.

The mutated technician enters Central Control, but is killed by the Doctor using a fire extinguisher; the creatures need heat.

Warp II's Director Stahlmann (Olaf Pooley) with the Brigade Leader (Nicholas Courtney)

'I've seen it all before!'

While being interrogated by the ruthless Brigade Leader Lethbridge Stewart, the Doctor attempts to warn him of the threat which the drilling project poses to the parallel Earth ...

BRIGADE LEADER You condemn yourself. No one but a spy could know so much.
THE DOCTOR Look, I am not a spy. I've seen it all before.
BRIGADE LEADER Where!?
THE DOCTOR In another world.
BRIGADE LEADER Very well. I can wait.
THE DOCTOR You're just wasting time!
BRIGADE LEADER We work to an orderly system. Your identity is being checked with Central Records. When we know who you are, the real interrogation will begin.
THE DOCTOR But I don't exist in your world!
BRIGADE LEADER Then you won't feel the bullets when we shoot you ...

From **Inferno** Episode 3 by Don Houghton

The Doctor asks for help to get back to his Earth to prevent the catastrophe being repeated, and gives the Brigade Leader and Elizabeth a quick demonstration of the console; however, he cannot take them with him.

On the other Earth, Sir Keith is involved in a car crash while returning from London.

At Central Control, Stahlmann and his technicians emerge from the drill head; they have now become a more advanced mutation, with primordial hair and teeth. The creatures attack Benton – making him one of them – and trap the Doctor, Sutton, Petra, Elizabeth and the Brigade Leader in the Brigade Leader's office. Then an arm smashes through the window ...

EPISODE 6

The Doctor uses an extinguisher to repel the creature's arm, and concocts a plan to get power to the console in the hut. Sutton will hold the creatures at bay with a coolant pipe while the Doctor rewires Central Control. The Brigade Leader, Petra and Elizabeth will reconnect the reactor switching room.

On the other Earth, Sir Keith is missing, and Stahlman will not delay penetration ...

Meanwhile, the tremors at the complex grow more violent. The creatures force the Brigade Leader's party to vacate the switching room, leaving Petra's work incomplete. They reach the hut, where the Brigade Leader goes berserk, fighting Sutton. In the mêlée, Petra returns to the switching room to complete the connection; power flows into the console, and she is rescued from the mutated Stahlmann by Sutton. The Brigade Leader makes a last attempt to go with the Doctor, but is shot by Elizabeth. The Doctor activates the console as a lava flow bears down upon the hut ...

EPISODE 7

On the 'real' Earth, Liz enters the hut to find the Doctor unconscious; he, Bessie and the console have all returned. Stahlman increases the drilling rate again, and is now clearly ill from his contact with the green slime. Sutton warns that this is dangerous; number two pipe could develop another fault. The alarms sound, and the still-comatose Doctor mutters the same solution to the emergency as he provided on the other Earth. Once more, the situation is resolved, and an injured Sir Keith arrives at the hut.

The recovered Doctor enters Central Control to demand a stop to the drilling, and starts committing sabotage. He is restrained by UNIT soldiers – but gives them the slip, dealing with the mutated technician as he returns to Central Control. Stahlman has again sealed himself in the drill head as penetration approaches, and the Doctor repairs the computer so it can signal the danger. Stahlman emerges from the drill head in bestial form, only to be killed by a fire extinguisher – and the Doctor and Sutton manage to stop the drilling in the nick of time. The project is abandoned. The Doctor makes a trial run with the TARDIS console ... only to end up on a rubbish tip.

In Production

Monkey business with a monkey wrench: filming the slime-infected Slocum's frenzied attack on a technician

Midway through October 1969, Barry Letts moved from directing BBC soap opera *The Doctors* to producing *Doctor Who* – only to find that the final story of the series' upcoming seventh season remained undecided. Earlier, on Monday 17 February, script editor Terrance Dicks had commissioned *Doctor Who and the Mists of Madness* from Brian Wright; although due to be delivered on Monday 3 March, the storyline hadn't reached the production office until Friday 9 May – and it progressed no further. An apparent contender for the final slot was *Doctor Who and the Shadow People*, a seven-part storyline submitted by Charlotte and Dennis Plimmer, a married couple who had been writing for *Thirty Minute Theatre*, on Monday 10 November. Around this time, *Galaxy 4* scripter William Emms contributed a revised version of *The Harvesters*, an unused Second Doctor 'alien invasion' storyline reworked for the new UNIT format. Dicks, however, put forward the name of former *Crossroads* script editor Don Houghton, the man who had given Dicks a break on the ATV soap; Letts also knew Houghton from his work on *Emergency Ward 10*, and invited him in for a discussion.

Houghton's story idea concerned a scientific drilling project, and was inspired by a science journal article he had read around 1964. The item covered an American plan to drill through the Earth's mantle in the Pacific and penetrate the Mohorovicic Discontinuity as the USA's contribution to Geophysical Year. This had received considerable publicity at the time, but later became shrouded in secrecy. Houghton suggested a disaster arising from such a project and Letts proposed that the threat should involve volcanoes. To ensure sufficient material for seven episodes, Dicks and Letts also suggested that some of the narrative should be set on a parallel Earth situated in another dimension, where counterparts of all the characters except the Doctor could be found. Houghton was commissioned on Thursday 27 November to deliver a seven-part storyline entitled *Doctor Who and the Mo-Hole Project* by Friday 19 December.

Houghton started researching drilling operations, only to find that various organisations were reluctant to release information. The American Embassy told him that Project Mo-Hole was classified; the US Information Office declared that the project was progressing satisfactorily – but then rang him urgently two days later, saying it had been abandoned. The British Science Museum believed drilling was still continuing, having received no data on the project since 1966; it was thought that Project Mo-Hole now exceeded the 4.8 miles of the Phillips Petroleum Test Well at Pecos in Texas. There was also talk of a Russian operation, Project Anti-Cosmos, which was rumoured to have reached a depth of 5.5 miles at Karelia in Finland. Armed with this information, plus data from the Petroleum Information Bureau, Ministry of Power, Institute of Mining and Metallurgy and the Russian Embassy, the writer set to work.

Houghton delivered a four-page storyline, *Operation: Mole-Bore*, on Thursday 4 December. Set in "the near future", the drilling project directed by Professor Eric Stahlman ("a vain, brilliant but psychopathically ambitious genius") takes place under the authority of the Ministry of Energy and Power. UNIT provides security for the plant. With only days to go to penetration of the Earth's crust, Stahlman is in conflict with Sir Keith Mulvaney. Houghton suggested that the Doctor could attempt to reactivate the TARDIS using only the console, having been secretly feeding power into it. There is a flash, and the Doctor is hurled back; when he recovers, he walks to the Central Control Area, only to be fired upon by sentries. The Brigadier and Liz do not recognise him; they are now wearing "a sort of Nazi type uniform", and the Brigadier acts like an SS officer. Official notices in the Control Area are written in a phonetic English. Stahlman is in complete control of Operation: Mole-Bore. The Doctor deduces that he is in a parallel warp – Earth Mark II. When he attempts to get information from the computer to disprove Stahlman II's theories about penetration of the Mohorovicic Discontinuity, Stahlman II sabotages the computer. The Doctor gets free but is recaptured, imploring the Brigadier II and Liz II to help him. At penetration, scorching jets of Stahlman's Gas erupt, starting to displace Earth II's atmosphere; as the surface temperature rises, the planet will shrivel up and die. The Doctor makes for the shed where he has been working on the TARDIS, but the reactor breaks down and he is stranded; his other potential power source is the gas from the bore, and he convinces the Brigadier II and Liz II that they must work together to activate the console. The Doctor blacks out again; when he recovers, he is recognised by a sentry – the trip to Earth II has taken only a few minutes. The Doctor's only proof of his adventure is the micro-circuit which he salvaged from the Earth II computer. Stahlman does not believe that the Doctor could have foreseen such dangers on another world in only a few minutes, and arrests the Doctor for sabotage. As Stahlman himself sabotages the computer, the Doctor persuades Liz to help him, but is hunted in the same manner as he was by the Brigadier II. As H-Hour approaches, the Doctor gains access to the computer and substitutes the Earth II component, sounding the alarms. Going berserk, the Doctor doubles the reactor's power output and blows the systems. The Doctor is vindicated in the last moment of the countdown when a trickle of Stahlman's Gas reveals the danger. Stahlman is discredited, and the Mole-Bore is filled in.

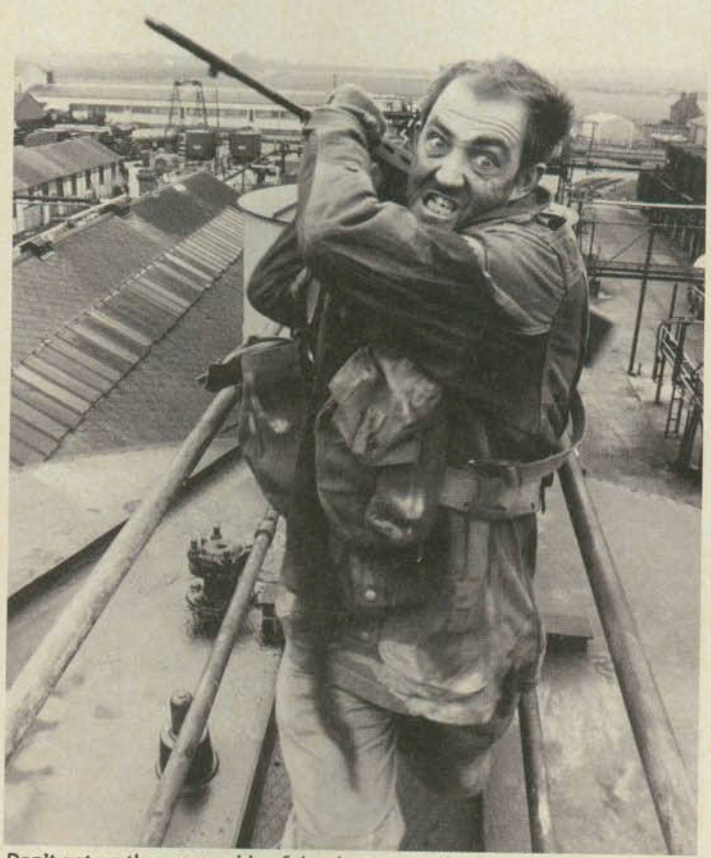
An underdressed Pertwee on an undressed set, with Levene and Courtney

WRITER Don Houghton

Born in Paris in 1933, Don Houghton became fascinated by writing during bouts of childhood illness. He sold his first short story in 1948, wrote for radio from 1951 and entered film and television in 1958 – around when he also travelled to Australia with Jon Pertwee. Early television credits included *Emergency Ward 10* and *Crossroads*; Houghton became a script editor on the latter. He was also attempting to write fantasy film scripts for Amicus – and, after writing *Inferno*, worked on Thames Television's fantasy series *Ace of Wands*.

Letts and Dicks liked the storyline, asking Houghton to start writing scripts to enter production in March 1970; the writer was asked to add a traditional monster element, prompting the regression of humans into 'Primeords' when infected by seepage at the drill head. Episode 1 was delivered on Thursday 8 January; the scripts were retrospectively commissioned on Friday 9 as *Doctor Who and the Mo-Hole Project*, with a target date of Friday 27 February.

The revised Episode 1, dated Sunday 11 January, had the working title *Dr Who and the Mole-Bore*. The script opened with two UNIT soldiers at the entrance to Project Mole-Bore. Central Control was dominated by "a large, illuminated, diagrammatic plan of the drilling operation. It shows the depth of the bore ... indicated by a series of vertical lights. The bore is now at a depth of 105,000 ft ... and very close to a target line of 108,000 ft ... There is also a countdown indicator [which] shows there is 72 hrs 18 mins to deadline." Professor Eric Stahlman was "an aggressive and domineering man"; Sir Keith Mulvaney was "a more benign, scholarly person, totally opposite in character to Stahlman"; and Petra Williams was "Stahlman's attractive, but rather austere assistant". The infected Harry Slocum kills a UNIT sentry, not a technician. Greg Sutton – "a nuggety, tough-looking, rugged individual. A *Troubleshooters* type" – was to arrive at the plant in a chauffeur-driven limousine. The chauffeur finds himself stuck behind "Dr Who in his veteran car" and honks his horn impatiently.



Don't get on the wrong side of the shop stewards at Project Inferno ...

After the Doctor has waved the limo past, he accelerates and overtakes, belching clouds of multi-coloured smoke and announcing via a loudspeaker: "Courtesy on the roads saves lives. It may save yours one day. Thank you for listening. Message ends." Chiding Stahlman about the state of his liver, the Doctor suggests he use "Sister Pickersgill's Herbal Tonic Water". The technician at the "nucleur" [sic] reactor was not named in the scripts. The power surge sends the Doctor into a "nightmare, Dali-esque scene. Strange disproportionate shapes are outlined against a horrific landscape. Weird tendrils wind and twist between coloured mists ..." The tendrils attempt to wrap themselves around the Doctor and the console. The Doctor returns to his hut – and, for an instant, sees "another warp ... [which] looks completely changed"; he then reaches his real hut, telling Liz that he's just seen her alter-ego on another Earth. There was more film of the Doctor driving around the plant to Central Control, and then going to the reactor with the Brigadier and his Sergeant. In the cliffhanger, the Doctor points to Slocum's hands: "His fingers have turned into grotesque claws – his hands and arms are covered with thick, matted hair ..."

In Episode 2, delivered on Thursday 15, Houghton incorporated several elements which Dicks had asked for over the phone, including a fight between the Doctor and an infected soldier called Peters, a new sort of karate to be used by the Doctor, and a confrontation between the Doctor and Stahlman in the Brigadier's office. The script had deliberately been written long, and included film sequences showing an ambulance arriving for both Peters and the technician infected by Slocum, plus extended dialogue between Sir Keith and Sutton about the power of volcanoes. Recalling his trip to Krakatoa in 1883, the Doctor comments that as the volcano exploded "the air was rent by that screeching noise" (a reference to the massive eruption on Pulau Rakata which began in May 1883 and ended on August 27 with a sound that could be heard 2,000 miles away, in Australia). There was an extra scene in which the Brigadier details Lt Munroe to search for the technician, and the Doctor tells of how Peters fell to his death. In one Central Control scene, Sutton spoke at length to Petra about a horrific bore blow in Maracaibo, Venezuela, which had killed 21 men and wrecked a town; the coolant used at the drill head was named Mellascine. Talking to Stahlman, the Doctor calls him an "apsaheinson ... a descriptive word used by the Malvordenites ... of the planet Malvordae in the eleventh galactic cluster beyond Andromeda ... [meaning] 'a person with a head-full of sky'. Rather interesting really, considering the Malvordenites do not have heads as such ..." When the Doctor finds Stahlman sabotaging the "computor" [sic], he paralyses him by placing a finger on his collar-bone: "It's an old trick I picked up from the Feltian people ... a sort of Feltian karate." In the cliffhanger, the Brigadier and Liz arrive at the hut by jeep; by the time they enter it, the Doctor, console and car have all gone.

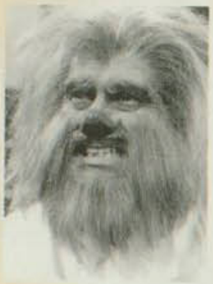
SCRIPTING The Mo-Hole project

First proposed by the American Miscellaneous Society in 1957, the Mo-Hole, a bid to solve the mysteries of the planet's interior, was a scientific project to bore a hole more than three miles into the Earth's crust and bring up geological samples. In 1961, scientists and engineers drilled five test holes (the deepest being 1,035 feet) in the San Diego Trench near La Jolla in California. A second drill site was located 40 miles east of the Guadeloupe Islands in the Pacific; the reason for drilling at sea was that the distance to be covered became only five miles, as opposed to some 20 miles on land. In 1962, further drilling was planned for the South Atlantic, at St Paul's Rock, Puerto Rico. All this was a precursor to Project Mo-Hole itself, scheduled for 1964/5 – the goal being to drill through the crust into the mantle. This meant penetrating the Mohorovicic Discontinuity, the geological layer that gave the project its name; this was discovered by and named after Andrija Mohorovicic, a Croatian geophysicist who deduced its existence in 1909 after studying earthquake records. Project Mo-Hole was conducted by the National Academy of Science and the National Research Council, and was executed using methods established in drilling for petroleum.

Episode 3's script arrived on Thursday 29 January. In the opening scene, the Brigadier suspects that the Doctor may simply have left by car, but Liz says that the car was evidently "in the active scope-radius of the console". There was more dialogue between Liz and the Brigadier about the Doctor, the former stating that he was never happy on Earth, and that the TARDIS was part of him. Arriving on the "duplicate-warp II world", the Doctor finds a calendar showing 50 days to a month, ten days to a week and the month name of 'Kwortumae'; outside the hut is a sign reading "Pryvat. Kep Owt!" The UNIT soldiers are now 'Sekurite' guards in "Nazi-ish" black leather jackboots and a uniform bearing the MB ('Mole-Bore') logo. The Doctor uses his car's smoke device to evade the soldiers. When he sees Liz, "her hair is dark, she looks thin-lipped and stern – and she wears a uniform skirt and blouse. On her sleeve is the armband with the word 'Sekurite' on it." Meeting the Brigadier, the Doctor sees that he has "no moustache and there is an old duelling scar down the side of his face ... His appearance looks quite Prussian. His uniform jacket is similar, but over it he wears a black leather Sam Browne belt, complete with Mauser-type pistol holder. Instead of trousers, he wears riding breeches and highly polished black military riding boots." Seeing the scar, the Doctor jokes, "Did you by any chance cut yourself shaving this morning?"; during interrogation, he gives his name as "Dr Who". The Doctor learns about the duplicate world's Republic from Liz; meanwhile, the Brigadier is sending a 'radio-photo' of the Doctor to Central Records. At the cliffhanger, Liz has found the Doctor looking for a micro-circuit when screeching is heard from the drill head. "That, my girl," says the Doctor, "is the sound of this planet screaming out its rage. It's the sound of the Apocalypse, of Armaggedon [sic]. It is also a death cry." This was rewritten to lose the speech, and have the Doctor found by the trigger-happy Sergeant.

> **'That, my girl, is the sound of this planet screaming out its rage!'**
>
> Doctor Who • EPISODE 3 (SCRIPT)

MAKE-UP The Primords



The Primords were a major problem. Barry Letts envisaged the creatures as apes, indicating an earlier evolution of man; however, Douglas Camfield saw them as werewolves. Each Primord required dental appliances, coarse wigs, facial make-up and a humped back, and unfortunately an error in budgeting combined with Camfield's insistence that the result should look frightening meant that only six Primord make-ups could be achieved rather than nine. Cast and crew were impressed with the finished result.

Episode 4 was completed on Monday 2 February and delivered the next day. When Liz interrogates the Doctor, she asks "Who are you?" – to which he replies, "No. Paradoxically – I am Who." When questioned as to how he entered the Complex, the Doctor says: "I sprouted a pair of rather elegant peacock's wings and flew in – over the guards and the barbed wire and the watchdogs." Houghton suggested that the Earth I scenes could be pre-recorded, to avoid costume and make-up changes; here, Sir Keith turns down the Brigadier's offer of a UNIT escort through the congested roads to London. On Earth II, the Doctor is attempting to steal the sentry's keys when he sees the mutated technician in the next cell. Stahlman enters, and clearly has the creature under control; he then takes the keys in his claw-like hands and enters the Doctor's cell, saying that the Doctor is the only person stopping him from getting beneath the Earth's crust. The mutated technician attacks – and the distraction allows the Doctor to escape and climb into a truck. This sequence was re-written to eliminate Stahlman; the Doctor sees that the technician has mutated further into "a deformed ape-like figure – its huge arms reaching forward ... The face is twisted and horrific" (Houghton noted that "the technician has not been fully transformed into a Primeord Monster. He is still half-man half-beast"). The dialogue from the abortive Episode 3 ending was re-used, the Doctor adding: "There's a nightmare waiting for you down at the bottom of that shaft! ... Have you ever stood on the lip of Vesuvius or Stromboli? That's the sound!"

Walter Randall and Jon Pertwee get up close and primordial during location filming

Episode 5, dated 9 February, was delivered on Thursday 12. Discussing the forces which have been unleashed, the Doctor talks of "Pressures that have remained hidden and sealed away since long before the Ice Age"; at this point, the gases were still supposed to displace the atmosphere, reversing the process of evolution. When the mutated technician enters Central Control, the Doctor identifies him as being a half-Primeord. As with several of the episodes, Houghton offered optional film sequences – in this case, showing personnel fleeing the Complex; a radio bulletin announces seismic disturbances in Leningrad, Cape Town and Rio de Janeiro. On emerging from the drill head, Stahlman and the technicians are unrecognisable as full Primeords: "Vaguely humanoid in form, their appearance is apelike – nightmarish creatures resembling some grotesque 'missing link' type horror." The Sergeant becomes a Primeord when the green liquid seeps into Central Control and attacks his feet. The cliffhanger had the Primeords starting to break down the barricaded door to the Brigadier's office.

> **'I don't think I directed Inferno all that well, because it wasn't my conception. We just had to get it done ...'**
>
> **Barry Letts • DWM 270**

Tuesday 17 February saw the arrival of Episode 6. The Doctor uses his car to take his party to the "Newkleer Reaktor" – and when Sutton sees the TARDIS console, the Doctor thinks he must have expected "Some sort of space rocket with Buck Rogers at the controls". The brief scene on Earth I with Sir Keith and Patterson was fitted into this episode, rather than Episode 5. As the Doctor prepares to depart, Liz says: "And give my regards to the other Liz Shaw." The episode was to end when the junction box which supplies power to the TARDIS explodes ... and the Complex erupts.

By now, a production team had been assigned under veteran *Doctor Who* director Douglas Camfield. Camfield had last worked on *The Invasion* in late 1968, and had apparently been earmarked for Serial DDD prior to Letts' arrival; he and Letts had known each other since 1958's *The Black Arrow*, in which Letts was an actor and Camfield was the assistant floor manager. Camfield had been working on *Paul Temple*, the series which Letts' predecessors, Peter Bryant and Derrick Sherwin, had been moved on to; although he had wanted to break with *Doctor Who*, Camfield was lured back by the chance to direct a dark, apocalyptic nightmare. Visual effects were supervised by Len Hutton, who had worked on *Fury From the Deep*. Christine Rawlins continued to design the costumes, as she had done all season, while make-up designer Marion Richards had joined during *Doctor Who and the Silurians*. Set designer was Jeremy Davies, who had previously worked on both the first Dalek serial and *The Ice Warriors*.

When the Drama Early Warning Synopsis was issued on Friday 19 February, the serial had been retitled *Project Inferno*, and Sir Keith Mulvaney had been first renamed Sir Keith Rose before becoming Sir Keith Gold. The final script was completed on Sunday 22 and delivered five days later. On returning to Earth I, the Doctor is found by Liz and taken to the Brigadier's Office, where he is attended by a physician (whose dialogue was given to Liz). When Sir Keith arrives, he is fascinated by the theory of the alternative Earth. Escaping his UNIT guards, the Doctor goes to the nuclear reactor switching room where he encounters the infected semi-Primeord technician – and flees, pursued by UNIT. The mutating Stahlman appears in Central Control, carrying a jar of the green liquid, and is defeated when the Doctor tells the Brigadier to shoot at a nearby coolant pipe; the gas frosts over Stahlman and disperses him. The closing scene had the Doctor singing "Shine on, shine on, Martians moons up in the sky" and "Oh, the Old Milky Way, she ain't what she used to be". Instead of taking a test flight, the Doctor shudders as Liz uses a hand drill on a rectifier: "I don't want to see or hear another drill, of any sort, again as long as I live. And that, in case you don't know, covers an awful lot of time!"

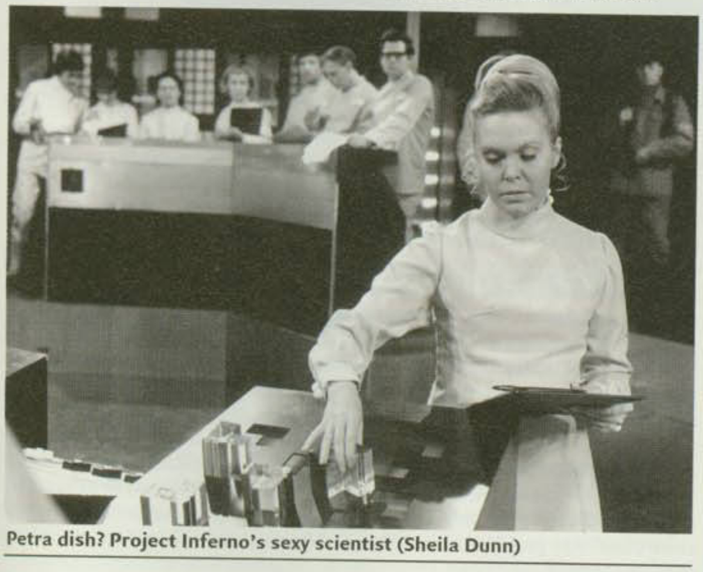
Casting *Project Inferno*, Camfield wanted actress Kâte O'Mara to play Petra Williams – but O'Mara would be shooting the Hammer film *The Horror of Frankenstein* over March and April 1970. In her place, Camfield cast his wife, Sheila Dunn, whom he had used in smaller roles in both *The Daleks' Master Plan* and *The Invasion*. The part of Stahlman went to Olaf Pooley, a writer/actor whom the Camfields knew socially; Pooley had starred in *The Master* for Southern Television. Derek Newark, playing Greg Sutton, had guested in the first *Doctor Who* serial, *100,000 BC*, on which Camfield had been a production assistant. Ian Fairbairn, playing the infected technician Bromley, was another friend of Camfield's; he had appeared in both *The Macra Terror* and *The Invasion*. Playing Harry Slocum was Walter Randall, a Camfield associate since the Garry Halliday serials of the early 1960s; although Randall's *Doctor Who* debut had been in *The Aztecs*, Camfield had cast him in *The Crusade*, *The Daleks' Master Plan* and *The Invasion*. Action sequences were handled by the stunt agency HAVOC, run by Derek Ware, who had worked on *Doctor Who* with Camfield since the first serial; here, he was cast as Private Wyatt (as Peters had been renamed). Another HAVOC stuntman, Roy Scammell, was cast as the RSF sentry in Episode 4. The Primeord actors were Dave Carter, Pat Gorman, Philip Ryan, Peter Thompson and Walter Henry: Carter, a walk-on since 1966, had become friends with the show's star, Jon Pertwee, after *Doctor Who and the Silurians*; Gorman had been a walk-on since 1964, gaining his first credit for *The Invasion* alongside Thompson; Ryan, a stuntman on *The Web of Fear*, had appeared in *The Mind Robber*; and Henry had been a walk-on since 1965.

As the un-named "Sergeant", Camfield cast John Levene, a bit-part player he had used in *The Web of Fear* and *The Invasion* – and, most recently, in the new title sequence for *Paul Temple*. In *The Invasion*, Levene had played UNIT Corporal Benton, and it was decided that this character should be promoted to Sergeant; Levene was contracted on Monday 23 February, and the character was then written into the preceding serial, *The Ambassadors of Death*.

Concerned that *Doctor Who* might not be renewed after *Project Inferno*, Letts and Dicks set up new projects of their own. Letts developed *Snowy White*, a series about an Australian cowboy in London which he hoped would star Mark Edwards, while Dicks submitted a pilot for a sitcom, *Better Late*, in May 1970. However, by early March, Letts received the go-ahead for another season from his superior, Shaun Sutton; ratings for Pertwee's first two serials had proven healthy.

Grabbed by the Privates? Filming the Doctor's capture in Warp II

Rehearsal scripts were completed during March. In Episode 2, the Doctor's martial art was renamed 'Venusian Karate', and the Doctor gave his name as "Doctor John Smith" in Episode 3, maintaining continuity to the alias established in *Spearhead From Space*. In Episode 7, the Doctor's heart rate was given as 170 beats per minute (it had been ten per minute in *Spearhead From Space*). The Brigadier's alter-ego was renamed the Brigade Leader, and the script noted: "As the Brigadier turns we see he has an eye patch, and duelling scar but no moustache." The Primeords were renamed 'Primords'.


Petra dish? Project Inferno's sexy scientist (Sheila Dunn)

Filming on *Project Inferno* began on Tuesday 31 March at Berry Wiggins & Co, an oil and bitumen manufacturing plant at Kingsnorth-on-the-Medway, near Strood in Kent. Because many volatile products were stored at the plant, cast and crew were subject to a strict smoking ban, with apples, crisps and gum being offered to distract the smokers. Shooting on 16mm film began with the opening sequence showing the Doctor driving and singing *La Donne e Mobile* from *Rigoletto*, on the 'real' Earth which Camfield's notes referred to as "Warp I". Scenes among the huts on the alternate "Warp II" Earth followed, included the Doctor being hunted by RSF soldiers and hiding in the Land Rover (Russian Simonov SKS rifles were used by the RSF, while UNIT troops, as usual, carried M1 rifles). It was production assistant Chris D'Oyly John's idea that the Doctor should hide in dustbins from the RSF. In the afternoon, the crew moved to the High Tank area, to continue filming the RSF's hunt; acting atop the storage tanks worried Pertwee, who hated heights – and so two HAVOC stuntmen, Alan Chuntz and Terry Walsh, took him by the arms and spent 15 minutes marching the star around some 150 feet off the ground. The day ended with the Warp I sequence in which the Doctor encounters the infected Wyatt. For their scenes as the infected Wyatt and Bromley, Ware and Fairbairn (who was also scared of heights) wore green make-up. Actress Caroline John wore a dark wig to differentiate Warp II's Section Leader Shaw from her usual role as Liz Shaw.

Wednesday 1 April began with scenes of the Doctor on Catwalk A for Episode 3, followed by the confrontation with Wyatt in Episode 2 – which was the subject of a photocall, with Scammell doubling Wyatt's fall from the gantry. Brigadier actor Nicholas Courtney rejoined the team at this point, wearing his *The Invasion* uniform for the last time; new UNIT outfits introduced in *The Ambassadors of Death* were abandoned for standard Army combat gear. The crew moved to the 'Red Tank Area' for the meeting between the Doctor and Bromley in Episode 3; here, Pertwee used a fire extinguisher on Fairbairn, but because Fairbairn didn't drink, he was unable to take advantage of the brandy offered to him as a warmer after being sprayed with the freezing carbon dioxide. Shooting for the RSF chase sequence resumed on Catwalk A. Over lunchtime, Pertwee filmed the Railway/Towerlift Area scene in which the Doctor overpowers two UNIT guards. Further work that afternoon included high-angle shots of Benton and the RSF troops plus the fallen Wyatt.

The first scene filmed on a sunny Thursday 2 showed the Doctor hiding in the Land Rover, after which the crew moved to Area R201, which featured as the Operational Building; various scenes were filmed here, including Slocum's attack on the technician (stuntman Alan Chuntz), Bromley watching Liz (Caroline John retaining her blonde wig from *The Ambassadors of Death*) and the Doctor infiltrating the Disaster Crew. The crew then moved to Area R223, where Benton drills the RSF troops. Red filters were employed in the afternoon for scenes showing the Doctor's Party and the Primords running through the complex in Episode 6 (this included work in the 'Low Flash Avenue'). Scenes were then filmed outside the Nuclear Switching Area, followed by other shots of the Primords and Benton for the end of Episode 6. For these Warp II scenes, Courtney wore an eyepatch over his left eye with a make-up scar beneath it; Camfield had suggested that this was a 'Heidelberg Scar', named after characteristic duelling injuries received at a 19th century fencing school in Germany. Courtney based his performance as the Brigade Leader on the bullying wartime leader of Italy, Benito Mussolini; it was during this location shoot that the life-long friendship between Courtney and Pertwee was cemented. Although April Fool's Day had passed, Randall managed to trick Caroline John into eating a mustard sweet – much to her annoyance. Shooting was covered by *The Chatham, Rochester and Gillingham News*, which printed pictures of the production the following day under the title *Dr Who at Hoo*.

The final location day, Friday 3, began with the scene in which the Doctor , driving Bessie, evades RSF soldiers on some wasteground. Chuntz was accidentally hit by the vehicle when it was travelling at 35mph, injuring his leg. D'Oyly John took Chuntz to hospital, where he had 18 stitches; Chuntz insisted on returning to work, aware that Pertwee would be upset if he knew that the accident had caused real problems. With work delayed, Camfield pressed on with parts of the 'End of the World' sequence which concluded Episode 6. The crew then

GRAPHICS Opening titles

As with *The Ambassadors of Death*, a unique set of opening titles were devised for *Inferno*. After the standard opening, colour 16mm film of a volcano shot by Haroun Tazieff for Contemporary Films was shown; captions giving the story title, the author's name and the episode number were bled in over the film. Barry Letts disliked this inconsistent approach, and the variant titles were subsequently dropped.

DEPARTURE Caroline John

After taking time out to raise a family, Caroline John returned to acting on a regular basis in the early 1980s as Laura Lyons in BBC1's *The Hound of the Baskervilles*. She reprised her role as Liz Shaw in cameo form for both *The Five Doctors* and *Dimensions in Time*, plus some made-for-video 'PROBE' stories. Her other television appearances include *A Pattern of Roses*, *A Perfect Spy*, *a Dorothy L Sayers Mystery*, *London's Burning*, *The Harry Enfield Television Show*, *The Bill* and *The Mrs Bradley Mysteries*.

moved to the Doctor's Hut for the scenes showing Latimer talking to the Doctor, the Brigade Leader's party arriving and the Doctor emerging to be attacked by the RSF; this included all the scenes with David Simeon as Latimer. The final sequence filmed was the hazardous 'High Tank Fall' in which Scammell, as RSF Private Wyatt, fell 50 feet in a multi-camera shot. Lack of time meant that the final scene on the schedule – Benton and his patrol finding another of Slocum's murder victims on the Wasteground in Episode 1 – was abandoned.

Pre-filming continued on Monday 6 at Stage 2 of the BBC Television Film Studios at Ealing, where scenes showing Pertwee, the console and Bessie appearing and vanishing from the Warp I Hut and passing through the 'Nightmare Warp' were recorded. For the Nightmare Warp, picture distortion effects were achieved by the use of special camera lenses and rippling a flexible reflective plastic surface called Mirrorlon. Tuesday 7 was devoted to the model shots of the drilling complex, with saucepans being used for the chemical tanks in sequences shot on high speed 35mm film; close-ups showing the drill head under emergency conditions, with steam and slime added, were also filmed. The final filming day, Wednesday 8, was spent on the transformations of Benton and Stahlman into Primords for Episodes 5 and 7. These were done in several stages: green make-up and eyebrows were added first, then coarse hair on the hands and face, next a false nose, and finally the full make-up complete with false teeth. Pooley objected strongly to the sequence as he disliked the make-up, which annoyed Camfield. The film sequences were dubbed on Thursday 9 and Friday 10; these included the Primord growls, which were created by Brian Hodgson at the BBC Radiophonic Workshop using a device known as a 'wobulator'.

Elizabeth II? Section Leader Shaw (Caroline John)

London rehearsals began on Monday 13 April at St Helen's Church Hall. Script changes were called for by the cast, notably when Courtney argued that the Episode 3 scene in which Section Leader Elizabeth Shaw interrogates the Doctor would be more suited to the Brigade Leader; Letts and Camfield agreed, and the scene was changed, upsetting Caroline John. For *Inferno*, as the serial had now been retitled, Letts was able to introduce a new working schedule. To allow more rehearsal time, the producer planned to record two episodes every fortnight rather than one a week; this meant sets would be erected less frequently, minimising damage. As such, Camfield's first studio session spanned Thursday 23 and Friday 24 April in Television Centre Studio 3. Due to the high proportion of pre-filming, Camfield used the Thursday for camera rehearsals, recording Episodes 1 and 2 between 7.30 and 10.30pm on the Friday evening.

Greg Sutton and Sir Keith examine Stahlman's equipment

CSO outside the door of the Doctor's Hut set showed the complex outside. Letts got a good look at the battered TARDIS console prop, which now had a metal plate hiding one of its smashed fascias. Recording continued with Episode 2 – but, a short way in, Camfield's patience was tried when Pertwee refused to pick up a telephone on the Reactor set in a certain way. The actor's performance did not fit in with Camfield's camera moves, and Pertwee argued with D'Oyly John about this. Camfield descended from the gallery in an almost uncontrollable rage to remonstrate with the star; Dunn attempted to calm things down, persuading Pertwee to co-operate rather than upset her husband any more.

Pressure on Camfield came to a head when rehearsals restarted on Monday 27, when D'Oyly John telephoned Letts to say that Camfield had collapsed. Arriving at the hall, Letts found Camfield looking very pale. Dunn explained that, unbeknown to the cast and crew, her husband had a heart murmur, and was taking medication to keep his high heart rate down. Suddenly, Camfield had found himself unable to breathe, and it was necessary that he should not be exposed to further production pressures. Letts considered bringing in another director, but since Camfield's preparation for *Inferno* had been so meticulous, Letts elected to take over himself.

Inferno Episode 1 was promoted in *Radio Times* by a four-page article on Thursday 7 May; *Dr Who's Who's Who* by Deirdre Macdonald was a look behind the scenes on the new season in which she spoke to the crew and to Pertwee. Episode 1's listing was accompanied by a photograph of the Doctor and the TARDIS console; several weeks later, Episode 6's billing was graced by a shot of a Primord.

Episodes 1 and 2 were edited on Monday 27 and Tuesday 28 April. Rehearsals for the second studio session took place on Thursday 7 and Friday 8 May in TC3. This time, Camfield had planned his studio so that all the Warp I scenes for Episodes 3, 4 and 6 would be pre-recorded on the Thursday, avoiding costume and make-up changes, since Warp II scenes formed the bulk of the narrative. Recording took place between 9pm and 10pm; a spinning silver drum superimposed and defocused was used to indicate the transition between Warps.

Most of Episodes 3 and 4 was recorded between 7.30 and 10.30pm on Friday 8. A photocall showing the Warp II characters was held during camera rehearsals, with John wearing a different dark wig to the one used on location. The "UNITY IS STRENGTH" poster seen on the Warp II sets bore a picture of the state's figurehead – actually a photograph of Special Effects head Jack Kine (this was an in-joke relating to the 1954 BBC Television production of George Orwell's *Nineteen Eighty-Four*, in which photographs of 'Big Brother' had shown BBC Head of Design Roy Oxley). As the counterpart Professor, Pooley wore a white Pandit Nehru suit from

Actor Ian Fairbairn jokes with the crew at Berry Wiggins & Co ...

Berman and Nathans; his nameplate read "Stahlmann". During camera rehearsals, Courtney's first scene as the eyepatch-sporting Brigade Leader had been the occasion of a joke by Pertwee and the rest of the cast; Courtney had swung around in his chair to find Pertwee, John and Levene all wearing eyepatches. Having overcome the dangers of 'corpsing' during a theatrical summer season, Courtney carried on unperturbed, causing the jokers to break up giggling. During the interrogation scenes, the mild-mannered Levene found it difficult to look sufficiently brutal when pulling Pertwee's head back. Dummy bendable bars were used for Bromley's escape in the cell sequence in Episode 4. Fairbairn also provided the loudspeaker voice in Episode 4.

Rehearsals for Episodes 5 and 6 began on Monday 11 May; the same evening, a two-day edit began on Episodes 3 and 4. A short sequence was removed from the start of Episode 3: in Central Control, Greg checks the coolant pipes and explains to Petra that the coolant can be used as a fire extinguisher to deal with flash fires; Petra says they have a million and a quarter gallons of the coolant which can solidify molten rock, and Greg is pleased that they won't end up as "pot roasts".

> **'His fingers have turned into grotesque claws. His hands are covered in thick matted hair ...'**
>
> **Don Houghton** • EPISODE 1 SCRIPT

During rehearsals on Monday 18, it was agreed that Walter Henry could be released from his contracted appearance as a Primord in Episodes 5 and 6. Although planned for TC3, taping on Thursday 21 and Friday 22 actually took place in TC6, and was heavily out of sequence. Scheduled to run between 9.00 and 10.30pm, recording on Episode 5 started on the Thursday with the later scenes featuring Pooley as the transformed Stahlmann, and continued to the end of the episode (including the Warp I scene involving Sir Keith and his chauffeur), where a toffee glass window in the office door was smashed by a Primord arm. Thirteen minutes into studio taping, the main videotape recorder broke down, which cost Letts valuable time. The middle of the episode was recorded next, while Pooley had his Primord make-up removed; in these scenes, Courtney was nervous of firing blank pistol shots when the Brigade Leader shot Bromley. For the radio scene in the Brigade Leader's office, Pertwee had pre-recorded the announcer's voice, adopting the tones of William Joyce (nicknamed 'Lord Haw Haw'), who had broadcast Nazi propaganda on Radio Hamburg during World War II; a calendar on the Brigade Leader's desk gave the date as 23 July. A roll-back-and-mix effect was used to make the Doctor and console vanish on the hut set. With Pooley out of Primord make-up, Pertwee changed into a disaster crew suit to record the start of Episode 5; also in a suit and mask, Walsh doubled for Pertwee in the Drill Head fight with Stahlmann. Recording over-ran the 10.30pm deadline.

Episode 6 was recorded between 8.30 and 10.00pm the following night, with Pooley and Levene in Primord make-up. Courtney disliked the fight sequence he performed with Newark, thinking that a double should have been used. Similarly, the then-pregnant John was unhappy about firing a gun in the scene where Shaw shoots the Brigade Leader; the actress arranged for the armourer to fire the actual shot off-camera. In the final scene, model film showing the lava flow was placed outside the hut doors using CSO. Although the main recording was completed, Letts needed an over-run to transfer all the film sequences. Episodes 5 and 6 were edited on Sunday 24. Letts made another change to Episode 5 after playback; thinking the radio announcer's voice was too easily identified as being Pertwee's, he removed the 28 seconds of the radio announcement (this material would, however, be retained on the tapes and films used for overseas sales).

Rehearsals for Episode 7 began on Monday 25 May, leading up to the recording in TC6 between 8.30 and 10.00pm on Friday 29. Taping was heavily out of sequence, again starting with the closing scenes requiring Pooley in Primord make-up. A prop plywood chair was used by Pooley in the scene where Stahlmann breaks a chair across the Doctor; the crew, including Letts, performed the off-screen shutdown voices. After this, Pooley and Pertwee went to make-up, and the earlier Central Control scenes were taped without

... but it's no laughing matter as the infected Bromley goes on the rampage

MUSIC Library tracks

Director Douglas Camfield opted to use library tracks rather than pay for a specially composed score for *Inferno* – which was the last *Doctor Who* serial to use stock music alone.

Various sequences suggesting infection by the green slime were backed by *Souls in Space* by St George, taken from the album *Selection* – as was *Battle Theme*, used in various 'action' sequences, plus *Homeric Theme*, which prominently featured at the lead-in to Doomsday in Episode 6. Another St George track, *Attack of the Alien Minds*, backed scenes of the Doctor in the Nightmare Warp during Episode 1. *The Delian Mode*, a piece of music composed by Delia Derbyshire of the BBC Radiophonic Workshop, was also heavily featured. This was taken from a 1968 BBC record, BBC *Radiophonic Workshop* – as was another Derbyshire composition, *Blue Veils and Golden Sands*, which played as Stahlman sabotages the computer in Episode 2. For the Doctor's departures in Episodes 2 and 6, *Build up to ...* by Dave Vorhaus (also from *Selection*) was heard. *Mysterious Sounds* by the Telecast Orchestra backed chase scenes in Episodes 2, 3 and 4. Snatches of *Crazy Sounds No. 4*, *Cosmic Sounds No. 5* and *Electronic Links* by Eric Peters were also featured at various points in the serial.

Doctor Who and Elizabeth, times two: with Ms Shaw and 'Bessie'

either actor. Following this, scenes in the Doctor's Hut were taped, after which the rest of Episode 7 was recorded in sequence with Pooley as the pre-transformation Stahlman.

Further editing on Episode 6 was undertaken on Sunday 31, alongside editing of Episode 7. For timing reasons, four cuts were made to Episode 7. Originally, after Stahlman realises that even Petra has betrayed him, the Central Control scene had continued with Sutton telling Petra that he hopes Sir Keith can talk sense into Stahlman; when Petra points out that Sir Keith is not present, Sutton says that he met him by the Main Gate five minutes ago ("Hopping mad he was too. He says Stahlman tried to kill him"). Greg explains that Sir Keith has gone to see the Brigadier – and, with Sir Keith and "the Doc" back, maybe they now stand a chance. The start of the next Central Control scene was also cut: just before the Doctor enters, Greg wonders where Sir Keith has got to. A further Control scene was cut: following the Doctor's arrest; Liz looks through a tool bag, explaining to Sir Keith that the computer is missing a micro-circuit; Sir Keith believes this confirms the Doctor's story, and Liz insists that he must stop Stahlman before it is too late. The final deletion was the 32-second film sequence showing Stahlman becoming a Primord.

During recording of *Inferno*, Letts confirmed to Caroline John that she would not be contracted to appear in the next season. From Letts' point of view, the informed scientist character of Liz Shaw created by Sherwin and Bryant did not work, and the changes he had made to the role had not been effective. He felt that the character lacked a rapport with Pertwee's Doctor. The announcement came as no surprise to the actress, who had become pregnant in January and was planning on leaving to start a family; she also felt that Liz's role had become frivolous. Auditions for a new regular companion were booked for Wednesday 24 June.

Recovered, Camfield attended the season wrap party in Chelsea; he thought that the finished version of *Inferno* had been more brightly-lit than the nightmare he had wanted to attempt. Camfield was soon working on *Re-Take*, an episode of *Paul Temple* made over June and July. Pertwee set off for a holiday in Morocco and the Sahara Desert, followed by a Berber wedding in the Atlas Mountains and appearances at Butlins in Clacton; he also filmed a sequence for the Amicus horror movie *The House That Dripped Blood* before starting work on Season Eight.

Broadcast in the Summer, *Inferno*'s ratings tailed off somewhat towards the end of the story, although its audience reaction figures were steady. The story aired against ITV series including *Voyage to the Bottom of the Sea* (in the LWT region), *Flipper* (Yorkshire), *Garrison's Gorillas* (Granada), *The Secret Service* (Southern) and the landmark US sitcom *Julia* (ATV). On Tuesday 23 June, Houghton wrote to Letts to congratulate Camfield on his direction: "It's not often these days that a writer can see his work interpreted with such care and imagination."

Inferno was purchased by ABC in Australia in April 1971 as a monochrome 16mm film recording – but, given an 'A' rating, it was not shown at this time. The story also formed part of a syndication package sold to the USA in 1972. The Philippines purchased *Inferno* in 1976, followed by Canada, Saudi Arabia and Lebanon in 1977. Around this time, the colour videotapes of *Inferno* were wiped as being of no further use, although BBC Enterprises retained the black and white 16mm copies.

The LP *BBC Radiophonic Music* released commercially in 1971 contained both *The Delian Mode* and *Blue Veils and Golden Sands*, both of which were included on Silva Screen's November 1992 CD/cassette *Doctor Who: Earthshock*. In 1973, the Target novelisation programme got underway, but Dicks advised Universal-Tandem not to include either *Inferno* or Houghton's other serial, *The Mind of Evil*, in the initial selection of titles. Dicks eventually novelised Houghton's serial as *Doctor Who: Inferno*, which was published in hardback by WH Allen in July 1984, with a cover painting by Nick Spender; a Target paperback followed in October. The paperback was included in 'The Seventh Doctor Who Gift Set', released late in 1985.

525-line colour videotapes of *Inferno* were returned to the BBC from Canada in 1985, meaning the serial could be remarketed in colour. In North America, *Inferno* was syndicated as a TV Movie of 155 minutes' duration. It received its debut in New Zealand in July 1985 and was first screened in Australia in March 1986. *Inferno* was run episodically on UK Gold in May 1993 and March 1995, airing as a compilation several times since May 1993 (BBC Prime also screened the serial from 1995). BBC Video released *Inferno* as a VHS double-pack in May 1994, with cover art by Colin Howard.

SERIAL DDD *Inferno*

CAST **Jon Pertwee** *Doctor Who with* **Caroline John** *Liz Shaw [1-4, 6-7]/Section Leader Elizabeth Shaw [5]**, **Nicholas Courtney** *Brigadier Lethbridge Stewart [1-4, 6-7]/Brigade Leader Lethbridge Stewart [5]* and* **Walter Randall** *Harry Slocum [1-2]*, **Ian Fairbairn** *Bromley [1-5, 7]†*, **Christopher Benjamin** *Sir Keith Gold [1-5, 7]*, **Olaf Pooley** *Professor Stahlman [1-4, 6-7]/Director Stahlman [5]**, **Sheila Dunn** *Petra Williams [1-4, 7]/Dr Petra Williams [5-6]**, **John Levene** *Sergeant Benton [1-2, 6-7]/Platoon Under Leader Benton [3-5]**, **Derek Newark** *Greg Sutton [1-7]†*, **David Simeon** *Private Latimer [1,3]†*, **Derek Ware** *Private Wyatt [1-3]†*, **Roy Scammell** *RSF Sentry [4]*; **Dave Carter, Pat Gorman, Philip Ryan, Peter Thompson** *Primords [5-6]*, **Keith James** *Patterson [5]*, **Walter Henry** *Primord [6]*.

**On-screen credits named 'Warp II' characters only when the 'Warp I' character did not feature in that episode. Section Leader Elizabeth Shaw appears in 3-7; Brigade Leader Lethbridge Stewart in 3-6; Director Stahlman in 3-6; Dr Petra Williams in 3-7; and Platoon Under Leader Benton in 3-6*
†On-screen credits did not differentiate between 'Warp I' and 'Warp II' characters. Warp I characters: Bromley [1-2, 7]; Sutton [1-3, 6-7]; Latimer [1]; and Wyatt [1-2]. Warp II characters: Bromley [3-5]; Sutton [3-7]; Latimer [3, billed in Radio Times as "RSF Private Latimer"]; and Wyatt [3, billed in Radio Times as "RSF Private Wyatt"]

EXTRAS **Sheila Knight, Patricia Matthews, Corinne Skinner, Joan Harsant, Valerie Bland** *Warp I & II Technicians*; **Alan Clements, Keith Norrish, Richard Cooper, Richard Lawrence, Richard King, Robert Birmingham, Derek Hunt, Michael Earl, Norton Clarke, Bertie Green, Keith Ashley** *Warp I & II Technicians/Warp II Disaster Crew [inc Phillips]*; **June Gray, Harry Tierney** *Warp I Technicians*; **Alan Chuntz** *Technician attacked by Slocum*; **Roy Scammell, Alan Chuntz, Terry Walsh, Billy Horrigan, Roy Street, Derek Martin** *RSF Soldiers/Disaster Crew*; **Roy Scammell** *Stunt Double for RSF Private Wyatt*; **Natalia Lindley, Marcelle Elliott, Colin James** *Warp I & II Technicians*; **Nick Hobbs, Royston Farrell** *RSF Soldiers*; **BG Heath, Bruce Cox** *Drivers*; **Ronald Gough** *Warp II Technician/Disaster Crew*; **Barry Ashton, Cy Town** *Warp II Technicians/Disaster Crew/Warp I Technicians*; **Ian Fairbairn** *Loudspeaker Voice*; **Judith Pollard, Steve Tierney** *Warp I & II Technicians*; **Les Conrad** *RSF Soldier*; **Terry Walsh** *Stunt Double for Doctor Who*; **Jon Pertwee** *Radio Voice*; **Alan Chuntz, Ian Elliott, Terry Walsh, Derek Martin** *UNIT Soldiers*; **Sue Patterson, Alistair Baine** *Warp I Technicians*; **Barry Letts** *[and two others] Shutdown Voices.*

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Episode 1	9 May 1970	5.15-5.40pm	23'21"	5.7M (72nd)	61
Episode 2	16 May 1970	5.15-5.40pm	22'04"	5.9M (66th)	61
Episode 3	23 May 1970	5.15-5.40pm	24'34"	4.8M (85th)	60
Episode 4	30 May 1970	5.15-5.40pm	24'57"	6.0M (54th)	60
Episode 5	6 June 1970	5.15-5.40pm	23'42"	5.4M (54th)	–
Episode 6	13 June 1970	5.15-5.40pm	23'32"	5.7M (73rd)	58
Episode 7	20 June 1970	5.15-5.40pm	24'33"	5.5M (79th)	60

CREDITS *Written by* **Don Houghton**. *Action by* **HAVOC** *[2-3]*. *Title Music by* **Ron Grainer and BBC Radiophonic Workshop**. *Visual Effects by* **Len Hutton**. *Costumes* **Christine Rawlins***. *Make-Up* **Marion Richards***. *Film Cameraman* **Fred Hamilton**. *Film Sound* **Graham Hare**. *Film Editor* **Martyn Day**. *Studio Lighting* **John Green**†. *Sound* **John Staple**†. *Special Sound* **Brian Hodgson and BBC Radiophonic Workshop**†. *Script Editor* **Terrance Dicks**. *Designer* **Jeremy Davies**. *Producer* **Barry Letts**. *Directed by* **Douglas Camfield**.

**Credited on Episodes 1 and 7 †Credited on Episode 7 only*

Gallifrey Guardian

THE DOCTOR – OFFICALLY MORE POPULAR THAN THE PRISONER AND MR SPOCK – RIDES HIGH IN ANOTHER TV NOSTALGIA POLL

Who is number 6!

Mere months after coming third in the British Film Institute's run-down of the best British TV shows ever, *Doctor Who* has scored highly in yet another 'best of' vote.

The Doctor (centre) – funnier than Partridge or Meldrew

Channel 4 Television invited viewers to nominate their favourites in its search for the Top 100 Television Characters, the results of which were televised in a five-hour spectacular over the weekend of 5 and 6 May. The good Doctor came a very respectable sixth in the final list, beating the likes of *One Foot in the Grave* curmudgeon Victor Meldrew, Inspector Morse and *Star Trek*'s Mr Spock to a place in the top ten. The eventual winner turned out to be *The Simpsons*' doughnut-loving dad, Homer, with the remainder of the top five filled by comedy greats Basil Fawlty, Blackadder, *Only Fools and Horses*' Del Boy Trotter and inept priest Dougal McGuire from sitcom *Father Ted*. Significantly, the Doctor was the highest ranking non-comic character in the poll.

A full list of all 100 characters can be found at *www.channel4.com/100_tvs*

Win a mudburst!

There's gun-runners, masked villains, killer androids, boiling mud, Magma Beasts, giant bats, scheming politicians, spectrox toxaemia and, er, death for the Doctor to cope with this month, when Peter Davison's thrilling swansong *The Caves of Androzani* comes to DVD. You can win one of five copies of this extras-packed disc courtesy of the nice people at BBC Worldwide if you can answer this toxic question:

What does the Doctor make Peri drink in order to save her life?

Is it: [a] bat's milk; [b] gnat's milk; or [c] Watermelon Bacardi Breezer?

Answers on a postcard or stuck-down envelope marked I, WHO WAS ONCE COMELY to the editorial address by 27 June. You stinking offal.

THE DOCTOR GETS INTO THE PANTO SPIRIT ... WHILE THE DALEKS GO SOLO

Biggins Finish?

Two first-time writers will be responsible for the Big Finish audio dramas scheduled for August and September 2002 – both of whom came to the company's attention via unsolicited submissions.

First, Australian Philip Pascoe pens the off-the-wall ... ish [sic], a Sixth Doctor and Peri script concerning a conference convened to compile the biggest dictionary in the universe. Next up is Joseph Lidster's *The Priory*, a Seventh Doctor and Ace tale set in and around a contemporary nightclub/disco.

Meanwhile, December 2001's release *The One Doctor* was recorded at the end of April. Joining Colin Baker and Bonnie Langford – reunited as the Sixth Doctor and Melanie Bush for the first time since 1986's *The Trial of a Time Lord* – are a host of comic stars doing their bit for an out-and-out comedy which co-producer Gary Russell describes as "our tribute to *The Feast of Steven* – the Big Finish Christmas special!"

Bonnie, Baker, Buckfield and Biggins (left); Lucas, Nicholas Pegg and Buxton (right)

Heading the guest cast is actor, entertainer and panto veteran Christopher Biggins as intergalactic entrepreneur Banto Zame. A famous face on British television for many years, Christopher has notched up appearances in such diverse shows as *I, Claudius*, *Rentaghost* and *Absolutely Fabulous*. Joining Christopher are *2 Point 4 Children*/*Grange Hill* star Clare Buckfield as Sally-Anne Stubbins, Banto's partner-in-crime, *Shooting Stars* comedian Matt Lucas as the sinister Cylinder plus Adam Buxton – one half of the team behind Channel 4's critically acclaimed *The Adam and Joe Show* – as a furniture-obsessed robot.

Blake meets the Daleks!

The first of Big Finish's Doctor-less *Dalek Empire* audios completed recording in early May, with *Blake's 7* star Gareth Thomas leading the cast in these "tales of the outer space robot people"!

Thomas guest stars as the enigmatic Kalendorf, described by the actor as "a knight in the old-fashioned sense of the word, but in this one he's acting rather against type ..." Thomas previously appeared in Paul McGann's audio debut, *Storm Warning*; *Dalek Empire* writer and director Nick Briggs explains that he was brought back because "aside from being a brilliant actor, he's a thoroughly nice bloke."

Sarah Mowat, who previously appeared in *The Sirens of Time* as five different incarnations of the same being, stars as planetary geologist Susan Mendes. "I've encountered the Daleks before," says Mowat, "because my godfather is Roger Hancock, whose company 'protects' them! I know Terry Nation didn't want to have the mickey taken out of them, and I think that's important because the Daleks can still be terrifying. And they are in *Dalek Empire*."

Also appearing in this first instalment, entitled *Invasion of the Daleks*, are Ian Brooker and Joyce Gibbs, both regulars in Radio 4's *The Archers* – but Gibbs is also known for playing Violet Appleby in the daytime soap *Doctors*.

Gareth Thomas and co-star

Released as four single CDs on a bimonthly basis from June, the *Dalek Empire* saga promises a different take on the Doctor's arch enemies, according to Briggs: "The characters in the series are not in control of the situation. They've been overrun. The Dalek invasion starts and the Daleks are actually *winning!*"

It could be Hugh (but it won't be)

Mid-April saw yet another round of newspaper reports confidently stating that the leading role in a big-screen version of *Doctor Who* had been allocated, this time to Comic Relief Time Lord Hugh Grant. A BBC spokesperson said: "We are still in talks about making the film but any mention of actors is pure speculation ..." Grant's publicist also denied that an approach had been made.

Soon, from BBC Books ...

Exploits of the Third and Sixth Doctors will feature in the 'Past Doctors' novels to be published by BBC Books in March and April 2002. First, the prolific Christopher Bulis pens a Sixth Doctor and Peri adventure, *Palace of the Red Sun*, a science fiction epic set in a land where the sun never sets; second, *Who Killed Kennedy* author David Bishop writes *Amorality Tale*, a Third Doctor and Sarah story set between *The Monster of Peladon* and *Planet of the Spiders*, in which the intrepid pair find themselves lost in London's gangland during the great smog of the early 1950s.

Further details on *Hope*, Mark Clapham's Eighth Doctor novel for February next year: it's set on an isolated world in the very far future – and while the Doctor and Fitz track a killer, Anji contemplates a deal with the devil.

DVDs overseas

BBC Worldwide Americas has confirmed that *Doctor Who* will finally be coming to US DVD later this year. September 11 will see the simultaneous release of *The Five Doctors*, *The Robots of Death* and *Spearhead from Space* through Warner Bros Home Video. It is currently thought that these releases will be virtually identical to their UK counterparts, and will retail for $24.99 each.

Meanwhile, Aussie fans have a DVD premiere on their hands: in June, Universal Australia is releasing a special package containing the two 1960s Dalek movies – *Dr Who and the Daleks* and *Daleks: Invasion Earth 2150AD* – alongside the 1995 *Dalekmania* documentary. The BBC has also reached an agreement with Australia's Roadshow Video regarding the release of *Doctor Who* DVDs, and *The Robots of Death* should be hitting shops Down Under in July, with *Spearhead from Space* following in September.

STOP PRESS

Late 1970s *Doctor Who* writer/script editor Douglas Adams, best known for *The Hitch-hiker's Guide to the Galaxy*, died suddenly on Friday 11 May, aged 49. A full tribute appears next issue.

Souped-up

STUCK BETWEEN A ROCK AND A HARD PLACE, THE FIFTH DOCTOR GOES OUT WITH A BANG

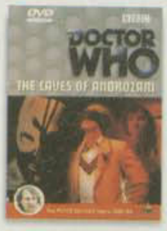
ILLUSTRATION BY ROGER LANGRIDGE

WARNING! Spoilers ahead

It's **Doctor Who Magazine**'s policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!

DOCTOR WHO: THE CAVES OF ANDROZANI

DVD BBC WORLDWIDE **RRP** £19.99
CAT NO BBCV DVD 1042



By way of contrast to the brightly-lit house style of early 1980s Doctor Who, *The Caves of Androzani* offered dirt and mud. It ditched vast control centres (Chellak's command post is like a Portakabin) and swapped laser-fire for machine-guns. But out of such cramped and ugly surroundings, the series produced one of its three *Citizen Kanes*.

Directorial flourishes of the *Androzani* type can be found scattered around other stories, but they rarely sit shoulder-to-shoulder in the same production. For maximum, souped-up style, only *The Leisure Hive* and *Androzani* director Graeme Harper's later *Revelation of the Daleks* compete, matching *Androzani* for every jump cut, dissolve, extreme close-up, hand-held camera and video trick. For this reviewer, *The Caves of Androzani* is Harper's achievement. With all due respect to writer Robert Holmes, *Androzani*'s revenge plot would have been much the same if it had been realised by one of the period's more conventional point-and-shoot directors. It's Harper's vision which makes it taut, which makes the heart beat faster. It's a literate and refreshingly unpretentious script – but even on paper the Magma Creature would have seemed a jarring addition, and Holmes misses a beat in not giving rivals Morgus and Sharaz Jek the longer confrontation such complex characters deserve.

The Caves of Androzani steps into the territory that *Doctor Who* would tread for the majority of the following Season 22 – tougher, more macabre adventures, laced with torture and disfigurement. The Doctor's universe was biting back. However, given Harper's eye for composition, the many violent deaths in *Androzani* avoid looking gratuitous.

> Never has the Doctor looked so impressive for simply surviving the punishments dealt him

As for Peter Davison in this, his final fling as the Doctor, it's good to see his uncommanding portrayal given meaning. Always a picture of puzzlement and defeat, Davison's Doctor was rarely the self-assured and capable hero that viewers expected. But *Androzani* shows this vulnerability to have dramatic strengths of its own; never has the Doctor looked so impressive for simply surviving (at least, until the closing seconds) the punishments dealt him. Davison has a natural disposition to play the victim, shining as misunderstood or wronged characters. It's impossible not to pick up on the irony that Davison's strongest performance in *Doctor Who* was when his Doctor was at his weakest.

It's tempting, watching Davison effect a more energised, urgent portrayal, to say that his era ended too soon. It's possibly truer to say that *Androzani* came too late. Davison is a considerable actor who doesn't need three years to nail the part of the Doctor – but, in the main, the material he was given, although sometimes clever, was overwrought and unadventurous (I doubt even Tom Baker at full tilt could ignite Season 20). A story of *Androzani*'s tone earlier in his tenure, and a few further attempts to replay its success, wouldn't have harmed the Fifth Doctor's run at all.

DVD EXTRAS

Since the *Robots of Death*, *Doctor Who* DVDs have stood at the top end of television releases. The *Androzani* disc marks a further improvement, approaching the treatment given the average Hollywood blockbuster. *Behind the Scenes: The Regeneration* (a peep at the organised chaos of a TV studio) and *Creating Sharaz Jek* (an audio interview with Christopher Gable, paired with stills showing Jek's make-up being applied), are both neatly edited featurettes with titles and credits of their own.

In addition to their full commentary, the opinions of Peter Davison, Peri actress Nicola Bryant and Graeme Harper can also be optioned alongside the first featurette, and on an extended version of Stotz and Krelper's clifftop fight. Davison, Bryant and Harper make this commentary an exceptionally warm and enjoyable experience, all drawn to applaud what they watch. Davison, in particular, is loudly appreciative, betraying both a very keen technical eye and a familiarity with all aspects of the story that could only come from many more viewings than this.

Also included are *Androzani*'s trailer (unfortunately concentrating on the Magma Creature), a text commentary, plus a collection of 1983-vintage news reports announcing Davison's departure. Finally, in a possible DVD first, scenes from the programme as broadcast are included as extras: the painted landscape wobbling over the Doctor and Peri's opening dialogue having been reworked in the main presentation to produce the best kind of special effect – one you don't notice. VANESSA BISHOP

Cheeky

OLD NICK IS BACK ...

DOCTOR WHO: MINUET IN HELL

AUDIO DRAMA BIG FINISH
AUTHORS ALAN W LEAR
& GARY RUSSELL **RRP** £13.99
ISBN 1 903654 05 X

I recently deployed the pejorative term 'abuse' to describe Big Finish's tendency to flout the 25-minute convention and allow episodes to spread to maximum CD capacity. But it's a subjective judgement – and this month, the bumper-length episodes are a welcome bonus, occupying all but 15 seconds of the 148 minutes on two CDs, barely resorting to cliffhanger reprises, and outlasting several TV six-parters. Nothing offers itself as an obvious candidate for excision in an adventure so easy to enjoy.

I welcomed the presence of original *Doctor Who* on audio because I'm a Radio 4 addict, incapable of cooking, ironing or dusting without spoken words to occupy the unused parts of my brain. But these 'New Adventures in Hi-Fi' seemed too frenetic to be enjoyed casually; the significance of every utterance or musical nuance demanding dedicated listening time. *Minuet in Hell*, however, is exactly like listening to a very good *Afternoon Play*, which – in between some very disturbing pandemonium soundscapes – focuses on a sufficiently small cast of archetypal characters discussing their thoughts and ambitions in a consistent and understandable manner. It is possibly Big Finish's most coherent release to date – a blueprint for how to do audio drama properly.

It's right that *Minuet in Hell* should be the last in the opening salvo from the Eighth Doctor and companion Charley, since it subverts expectation and begins with them separated and amnesiac. Yet, as they reassert themselves, like shaved hairs, they grow back stronger. Charley is once again the shockable tomboy of her debut, with occasional haughty whining reverting to wide-eyed wanderlust, and Paul McGann gives his best-ever performance as the Doctor. Bereft of the self-comforting shroud of name-dropping and the extra-dimensional perspective that allows him to see beyond mortal horizons, the raw personality of this Doctor is laid bare. Minus the sum of his Time Lord memories, he has a neighbour in 'Bedlam' who somehow knows him better than he knows himself ...

It's rather cheeky for director Nick Briggs to portray Gideon Crane, the journalist who believes himself to also be the Doctor, since he voiced the part of the Doctor himself in the amateur cassette dramas on which the Big Finish crew honed their craft (and also because the illusory Doctor who featured in **DWM**'s own comic strip was modelled on him). But this articulate imposter is a superb foil for the real thing, never more so than when subjecting the Doctor to a *Mastermind* round on his own past. Even beyond the initial ambiguity of his origin and motives, Crane remains interesting – not only because he retains vestiges of the Doctor's personality, but also by because he's an intellectual adventurer in his own right. He *must* return.

> **Not since The Mind of Evil has the Brig shown such panache**

Elsewhere, the characterisations are more straightforward but no less enjoyable – so easy to latch on to, in fact, that one is never confused. In particular, the men at each end of the main power axis – Elijah Dashwood, the refutation incarnate of the maxim 'practice what you preach', plus the ousted Senator, Gran'pappy Waldo Pickering – both spend so much time articulating their own values that one cannot fail to know them intimately. Each has a confidante in their strongly symmetrical opposing camps, both quickly recognisable. Doctor Dale Pargeter, by turns cruel Madame and crueller neurophysicist, is the eternal infatuated sidekick, whose rejection by her master triggers a poetic revenge; meanwhile, Charley's fellow 'silkbottom', Buffy ... er, *Becky* the Demon Slayer is equally generic, but I still found myself imagining Katie Puckrick straddling a Harley-Davidson. But then, I often do.

To British ears, the voice of Marchosias, the Deep South demon, is reminiscent of the work of Jim Henson, or even Hanna-Barbera. But it all eventually makes sense. Although Lucifer is frequently mentioned as being due, the crimson king fails to put in an personal appearance, and Marchosias turns out to be a misery-consuming creature called a 'Psionovore'. The perfectly structured mystery is sustained until a very satisfying explanation.

Hearing the Brigadier back in action is a joy – he has more to do here than in *The Spectre of Lanyon Moor*, because he's explicitly on a mission. From out of the Doctor's shadow emerges a man who's self-reliant, runs rings around his opponents and, without having to be less clever than at least one other person, turns out to be a pretty smooth operator. Not since he wore a flat-cap-and-overalls disguise in *The Mind of Evil* has he shown such panache. And it's the subtly clever structure of *Minuet* which prevents the Doctor and Brigadier from falling into their old roles in the last act that brings out the very best in both of them.

Like an expert showman, *Minuet in Hell* leaves you wanting more. Diabolically well-crafted. DAVE OWEN

Grotesque

CREATING A BUZZ: THE DOCTOR GETS PHYSICAL, BUT THE READER FEELS STUNG ...

DOCTOR WHO: EATER OF WASPS

NOVEL BBC BOOKS
AUTHOR TREVOR BAXENDALE
RRP £5.99 **ISBN** 0 563 53832 5

My mother has a phrase she uses to describe Anne Robinson's sour face: "She looks as though she's swallowed a wasp." If she has, then she's not alone. The sleepy English village of Marpling has been rudely awakened by the arrival of an angry swarm. Local dentist Charles Rigby has swallowed rather a lot of them, and now he's not feeling quite himself. Matters are complicated by the arrival of a squad of time travellers who have come from the future to either reclaim a stolen weapon before it can convert all life on Earth into giant mutant wasps – or else nuke the area with their android bomb, Fatboy, to prevent the wasps' spread ...

Eater of Wasps reads like a big-budget film. Chapters are carefully blocked out and snappily written. There's a train-top fight, a burning cottage and plenty of carefully choreographed insect attacks. In his gleefully horrific descriptions of Rigby transforming into a wasp, grisly strips of flesh dangling from his blackened maw, author Trevor Baxendale is clearly aspiring to the Jeff Goldblum-starring version of *The Fly* (although one suspects that, given *Doctor Who*'s budget, he'd end up looking more like Timothy West dressed as a bee in *Tales of the Unexpected*).

The cast of Baxendale's paperback movie are caricatures – the twittering vicar, the hardened time-cop, the local gossip – but are no less enjoyable for it, never detracting from the lovingly crafted mood of grim horror. In particular, the grotesque Miss Havers is what Miss Marple would really be like, a horrible, priggish, interfering busybody, avoided by everyone and well deserving of her fate. The Agatha Christie shorthand approach is highly effective, sketching a vividly believable picture of the twisting undercurrents of village life ➤

Also released

BY VANESSA BISHOP

THE DOCTOR'S EFFECTS

FX FANZINES £10.50 [INC P&P]. DETAILS AT: *www.alphawaves.net/doctor*

It's tempting to view the BBC's Visual Effects Department like James Bond's Q Branch, alive with prop-testing, bizarre inventions and schoolboy pranks. The reality is not quite Ian Scoones in half-glasses, snapping "Put that down, Pertwee, it isn't a toy," but it comes remarkably close ...

Here, Steve Cambden follows *The Doctor's Affect*, his own story as K9's assistant operator, with *The Doctor's Effects*, an impressive collection of interviews with many of the show's effects designers. The compact paperback format can be daunting – there's not a page that isn't squeezed with small text, thumbnail sketches and rare photographs shrunk to postage stamp size – and the overall impression is that this is going to be a heavy read, fat with technical jargon; a book for those who know their Jabolite from their gelignite.

So what's this? Model-maker Gerry Abouaf locking half-mask supremo John Friedlander in the drying cabinet over creative differences? The submarine design for *The Sea Devils* being too close for comfort for the MoD? *Doctor Who*'s effects, being mainly at the pioneering end of the wedge, not the state of the art, were never less than characterful – and that character spills out in all the lively recollections of the book's 30 contributors. Alongside more familiar names (Ray Cusick, Tony Harding and Ian Scoones), many of those interviewed are new – and so too are their stories; a rare thing these days. One of the ➤

that makes both the vicious wasp attacks and the intrusion of the time travellers seem alien and frightening.

Unfortunately, companions Anji and Fitz are largely relegated to the roles of bystanders, spending most of the book either chasing after the Doctor – or, in Anji's case, becoming a redundant second hostage of the rapidly mutating Rigby. Though he takes centre stage for the duration of the book, the Eighth Doctor, aside from one glorious moment where he emotes over a dead wasp, fares equally badly. He comes across like Tom Baker in *The Seeds of Doom*, shouting loudly, knocking people about, and generally behaving like a boor. However, Baxendale cannot be wholly blamed for our hero's uncharacteristic unpleasantness. The Doctor's current predilection for violence is an ongoing theme, perhaps an extension of being trapped among warring humans for so long. Whatever the reason, this reviewer hopes it will soon be addressed and resolved before Michael Grade can intervene.

Eater of Wasps illuminates another continuing plot thread: now that the Time Lords are gone, who will inherit their mantle? In *Father Time* we saw one group of future humans, here we meet another, policing the time streams and acting to prevent history being altered. The time-hopping Kala leaves, Doctor-style, before any awkward questions can be asked, and the reader is left wondering when (not if) we'll meet her again and get some proper answers.

Given the subject matter of the book, the reader will be expecting a sting in the tale. However, things are tied up predictably, if logically, with the insectoid Rigby coming to a sticky end and Fatboy defused in the nick of time. But it's nice to see *Doctor Who* do a climax in a church that doesn't result in a huge explosion.

Though *Eater of Wasps* is highly entertaining, with many moments of top-notch horror, it is marred by a few ineffective sequences. A thematic link between Fatboy's and Rigby's identities being submerged by the weapons consuming them is never really explored. The train journey in the last third of the book is perhaps a mistake, widening the frame of the novel at a time when it might have been more useful for Baxendale to focus in on Marpling. Likewise, the technobabble explanation for the futuristic weapon doesn't work – better to leave it unspoken than to waste time on meaningless gibberish that leaves the reader no more enlightened. And, like a chewed wasp, the Doctor's nasty behaviour leaves a faintly unpleasant taste in the mouth. MATT MICHAEL

Pioneering: the Polyphase Avatron

star players is Tony Oxley – at 84, the book's most senior interviewee. His contribution re-establishes the pedigree of some of the programme's creatives: the man who built Styre's insect-like robot and the Pirate Captain's futuristic tin parrot was also responsible for the animatronic whale that haunted Gregory Peck in *Moby Dick*. Given such examples, the book's *Doctor Who* concerns can be limiting: Jack Kine and Bernard Wilkie's contributions to TV dramas as significant as 1984 and the Quatermass serials receive only a paragraph's acknowledgement. Perhaps there exists an opportunity for a third, more generic, Cambden volume?

Naturally, *The Doctor's Effects* covers some heartache – the frustration of under-funding and the disappointment of projects going unused. With its number of employees being cut from 70 to ten in just over a decade, it also invites us to view a cloudy future for the Visual Effects department. Times change: in the age of the computer-generated image, few programmes will be able to inspire such an entertaining memoir of fun and failure.

Grisly

ALTARED STATES: AN UNLIKELY DOCTOR/COMPANION COMBO GET CLOISTERED TOGETHER IN 13TH CENTURY OXFORD

DOCTOR WHO: ASYLUM

NOVEL BBC Books
AUTHOR Peter Darvill-Evans
RRP £5.99 **ISBN** 0 563 53833 3

How many times can the 'alien trapped in history' story be told? Times without number, it would seem. In last month's video release it was Scaroth, financing his escape from Earth on the back of the six fresh Mona Lisas he's bullied Leonardo da Vinci into painting. In this issue's 'past Doctors' novel we're in 13th century Oxford, where an un-named bunch of extra-terrestrials are leaning on England's own da Vinci type – monk, scholar and all-round foresighted egghead Roger Bacon. The plan? To have Bacon find the formula for the Elixir of Life, and then take it for themselves.

Well, good luck with that, I say. *Asylum* puts the advanced at the mercy of the primitive. There's some pleasing irony in the idea of aliens turning to alchemy for their own self-preservation – but somehow, the likelihood of it seems small. Scaroth didn't ask Leonardo to build his time bubble because, as top-of-the-class clever as Leo was, the science just wasn't there in 15th century Florence. So it's hard to accept the idea that *Asylum*'s aliens would land in 1278 and think that humankind was up to cracking immortality. In 1278, we were eating turnips and throwing our waste out onto the street; back when people could die from a mild cut, you're clutching at straws to expect the Elixir of Life before the invention of Elastoplast.

Author Peter Darvill-Evans puts the reader in the privileged position of knowing more about the plot than the Doctor does. *Asylum* isn't so much a tale of alien intervention as a monastery-set whodunnit, with the Fourth Doctor in the Poirot role. An early murder gets things off to a grisly start, but it's a long amble to the second – the book proceeding in too straightforward and uncomplicated a style to work as a crime thriller. No clever techniques or conundrums are employed; a closed circle of suspects, and some pointed clues in the prologue, don't help. *Asylum* is not quizzical or dark enough, neither its atmosphere nor its villains quite hitting the evil highs they should; nor does it feel sufficiently mystical or dangerous, despite the magic potions.

Overall, *Asylum* seems less concerned with menace and mystery, and more with historical accuracy. Darvill-Evans takes the period seriously – there's no place for jovial watchmen or rotund comedy friars here. The wider picture revealed is one of cruelty, intolerance and racial hatred, which arguably the story proper could have fed more on. Only twice – on seeing the insult 'tosser' and the euphemism 'dying for a slash' both issued from 13th century mouths – did I doubt the author's research; whether right or wrong, it's a matter of not spoiling the effect. Which seems as good a place as any to note, with a raised eyebrow, the fact that here, the Doctor says 'penis', before moving swiftly on.

The Doctor/Nyssa, after/before *Asylum*

I've left discussion of the novel's pairing of a post-*Terminus* Nyssa with a pre-*Face of Evil* Doctor until now, for fear that talk of its pointlessness would squeeze out discussion of anything else. It's hard to be totally down on this mix-and-match approach to *Doctor Who*; it might have fascinating possibilities. Take these two, who seem to have swapped places – the Doctor less universe-weary, Nyssa more so. However, exploring the oddities of this meeting is well outside the novel's key interests. Nyssa's reintroduction is a disaster, both tortured and contrived. The novel jumps through hoops to justify her involvement – we find her, following a variety of careers, researching Roger Bacon, just so there's no doubt that she's the one past companion suited for the job. But for what? Her gender disqualifies her from entering the monasteries of 1278, so she plays no part that a one-off female character of Darvill-Evans' own invention couldn't have filled.

> **Nyssa's reintroduction is a disaster – both tortured and contrived**

Asylum is a series of balancing acts. It hovers between high and lowbrow, seeking the pace of a thriller but one with historical credibility. It handles its science broadly, not to burden its simple style with baffling theories and technobabble. But Nyssa's inclusion, a wholly thin whodunnit and a silly alien plan introduce some serious wobbles. Like the alchemist of his story, Darvill-Evans never quite gets the formula right. VANESSA BISHOP

Timelines

compiled by Clayton Hickman
Send your letters to Timelines, DWM, Panini House,
Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ
or e-mail us at dwm@panini.co.uk (marked 'Timelines' in the subject line)

NEXT ISSUE

The Son of Dr Who

Imagine being 12 years old and having Doctor Who as your dad! That's what happened to young Michael Troughton – and, in an fascinating three-part memoir starting next issue, he exclusively reveals just what it was like to have one of TV's greatest heroes as his father. With letters, diary extracts and all-new pictures, **DWM** uncovers the true story of one of *Doctor Who*'s most private figures ...

Victorian values

In the concluding part of our Marc Platt interview, we explore the unseen nooks and crannies of Gabriel Chase – and chart the evolution of *Ghost Light*!

Chart-toppers!

Now then, now then, guys and gals! Find out who's hot and who's not as we count down the *Doctor Who* hits and misses of the last year ... Yes, it's the eagerly-awaited results of the **DWM** poll!

Plus

The Doctor and Izzy face a new terror in 1940s Mexico – *The Way of All Flesh*! A taxing time for the Fourth Doctor and Leela as they meet *The Sunmakers*! The Time Team get tangled up in *The Web of Fear*! And lots of other fantastic things, I'll wager!

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newsagents

USA today

After listening to Big Finish's latest Eighth Doctor adventure, *The Stones of Venice*, I simply had to write in and voice my praise of these terrific audio dramas. If 'The Powers That Be' are unable to get their collective acts together to produce new television episodes, then these audio adventures are the next best thing to Season 27. All the necessary elements, apart from the obvious visuals, are there – David Arnold's increasingly addictive (and all-too-brief) rendition of the theme music; Paul McGann's brilliant, caffeine-wired Doctor (too much tea, perhaps?); India Fisher's spunky-yet-mysterious Charley; and the TARDIS ... lost, misplaced, stolen, and temporarily inaccessible as always. And now that I'm thinking about it, is there any chance of seeing Charley in the **DWM** comic pages soon?

On a more critical note, I've spotted what seems to be a disturbing conspiracy against American fans – why are there no *Doctor Who* DVDs over here? I just picked up a boxed set of *The Prisoner*, and could easily purchase DVDs of *The Avengers*, *Absolutely Fabulous*, and *Monty Python's Flying Circus* if I wished. But *Doctor Who* ... ?

I know the Seventh Doctor got himself killed while visiting the States, but now American *Doctor Who* fans end up practically banned from their favourite programme. Is it *our* fault that he didn't check the scanner before leaving the TARDIS?

Charles Skaggs
Ohio, USA

Don't be silly, Charles – it's not the killing-the-Seventh-Doctor thing, it's Howard Da Silva that still rankles! Nevertheless, you should be seeing the Doctor on DVD later this year; see Gallifrey Guardian.

Fine art

Just wanted to say thanks to the new editorial team for another refreshing revamp of the magazine – there really seems to be a positive buzz around *Doctor Who* at the moment (TV aside, sadly) with the excellent audios and novels – and this is reflected in the energy of every new issue. I'm constantly (pleasantly) surprised at your ability to publish 52 pages of fresh articles each month, which after 300 issues is no mean achievement.

A big plus has been scored with the new-look comic strip. Robin Smith's colours perfectly complement Martin Geraghty's art – which has been especially wonderful on *Ophidius* – and this in turn complements Scott Gray's entertaining stories.

I had the pleasure of meeting another of your talented artists, Adrian Salmon, at *Merseycon 2001*, and purchased some of his original art from **DWM**. Adrian was extremely friendly and I am now the proud owner of a great Yeti sketch! On my journey home that evening, I was reminiscing about the wonderful *Cybermen* strip that Adrian (and someone else whose name escapes me ...) worked on. Is there *any* chance at all that this excellent series might be resurrected at some stage?

Anyway – thanks for keeping my interest in the series more than healthy each month. Your efforts and obvious affection for the programme are very apparent.

Dean Munday
via e-mail

Thanks for the art appreciation, Dean. As for The Cybermen*, well, Alan's currently far too busy planning his special audio team-up of the Daleks, Bandrils, IMC Robots and Arbitan. Aboard the doomed Hindenberg airship, of course. Bless him.*

Double-edged sword

DWM 303 was another cracking issue! Sylvester McCoy looks much more like the Doctor on page 12 than he ever did in the 1980s – sinister and a little craggy. But Jackie Jenkins – *not real?!!* You could have broken that to us a little more gently, Mr Barnes!

My main reason for writing, however, is in reply to the curious letter in *Timelines* from Jim Chihan Fung, regarding the new-look *DWM Review*. **DWM** has always been about ... well, *Doctor Who*. In all its forms. Accusing the present magazine of being a 'marketing rag' is as misguided as accusing the fledgling **Doctor Who Weekly** of being a one-subject *Radio Times*. CDs, books and videos *are Doctor Who* at the moment, and so is **DWM** supposed to ignore them?

As for the fear that the reviews might be biased – well, Dave Owen's words about *Sword of Orion* should keep Mr Chihan Fung suitably happy (I think he was a little harsh myself!).

Nigel Parry
via e-mail

Death by continuity

Regarding the Watcher's article on gratuitous self-referencing in **DWM** 303 – the man(?) is absolutely right. One of the dangers of having fans create fiction (be it scripts or novels) for *Doctor Who* is the temptation to indulge in continuity minutiae *ad nauseum*. The most magical, refreshing *Doctor Who* stories have always arrived courtesy of writers outside fandom ... what would happen if *The Three Doctors* were to be written by any of the current crop of BBC Books authors? I shudder to think.

The biggest faults of the 1996 TV Movie lay in ham-fisted attempts to involve as many continuity references as possible, seriously harming the validity of the film itself. The damned thing's near-incomprehensible without a solid understanding of *Doctor Who* lore, which the film manages to contradict anyway. At least it's kept continuity buffs occupied. Similarly, in *Remembrance of the Daleks*, Ben Aaronovitch managed to have *Revelation*'s Imperial Daleks look like the Renegade faction and vice versa. Not only do things get confused, but so do the writers – trapped within their own self-referencing black hole.

The problem with *Doctor Who*'s complex history is that every time we had an adventure with Daleks, Cybermen, the Master or the Time Lords, it would mean cramming their backstory into a garbled, three-second soundbite (witness McGann's explanation of the Eye of Harmony and the Master's life story in the film, or McCoy's explanation of the Daleks to Ace in *Remembrance*).

Imperials – or rebels without a cause?

The biggest shame of all is that, in an attempt to please fans with gratuitous continuity, the writers and producer of 1980s *Doctor Who*, while attempting to placate a dwindling audience of diehards, effectively ruined any chance of *Doctor Who* attracting new viewers. I find it hard to watch late 1980s *Doctor Who* when I can completely enthralled by something made in 1975 – something which feels far fresher.

Steve Panozzo
New South Wales, Australia

Given the criticism of the recent Quantum Archangel *for exactly these reasons, we'd be intrigued to know whether there's anybody out there who still enjoys a good continuity-fest?*

Leper messiah

About 11 years ago a friend of mine was a technical adviser on a media course. One of their pupils was the actress Kathy Burke (yes, one of Harry Enfield's chums), she kept them entertained with stories of her time on *Doctor Who* – mostly of the other extras who wouldn't remove their glasses or digital watches for any role. She said that she was an extra on a leper colony.

I took the video of *Terminus* into work, and sure enough we spotted the young Kathy Burke as the camera sweeps past. She can be seen sitting behind Sarah Sutton in Part Two when Nyssa is shut in a cell with other sufferers. Can Andrew Pixley work out what name she used?

Meanwhile, I'm off to get in touch with *Before They Were Famous*!

Tony Clark
via e-mail

Well, Barnesy and I have had a look with our special Hartnell-style magnifying specs and we couldn't spot La Burke. Can any of you?

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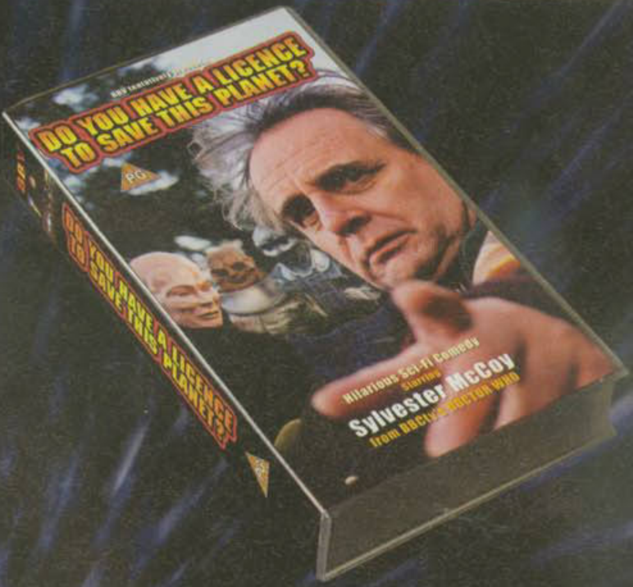
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It's the end, but ...

by **The Watcher**

As my shiny new DVD copy of *Remembrance of the Daleks* unravelled towards its memorably downbeat conclusion before my jaded eyes the other day, I found myself wondering how best one should go about ending a *Doctor Who* story. The mechanics of resolving your actual plot require their own techniques, but I'm talking specifically about how to fashion the very last scene. On rare occasions the two are one and the same, usually with hard-hitting or cliff-hanging results – as in the grim final frames of *Warriors of the Deep* and *Vengeance on Varos*, or the morally uplifting homilies that close *Genesis of the Daleks* and *Kinda*. But more commonly – and often more agreeably – *Doctor Who* likes to end on a fluffy, comforting note, an invitation back to the TARDIS for tea and muffins that is either figurative, as in *Invasion of the Dinosaurs*, or entirely literal, as in one of my favourites, the heart-stoppingly perfect final scene of *The Talons of Weng-Chiang*.

Light-hearted episode endings must be handled with care ...

But caution is advised. There's a problematic subspecies of this tea-and-muffins scenario which can, if handled without due care, go horribly wrong. I speak, of course, of that gratingly twee happy ending best described as the Scooby-Denouement. You know the sort of thing: the villain's been unmasked and has uttered the obligatory line about meddling kids, the plot's been wrapped up to everyone's satisfaction, and then all of a sudden Shaggy does something daft with a Scooby-snack. Hilarious! Ha ha ha, cue the end credits!

And so, after years of high-level research, I am proud to unveil the top ten moments when the Doctor is just a cat's whisker away from turning to camera and chortling, 'Scooby-dooby-Doo!' Stand by for action, pop pickers, as we begin the countdown ...

10 The Seeds of Doom

It's always fairly embarrassing to close a story with the Doctor laughing, and here the embarrassment is compounded by the helicopter/TARDIS continuity error, not to mention Sarah's hideous outfit. Far and away the most off-putting 15 seconds in one of *Doctor Who*'s finest seasons.

9 Inferno

Another bout of unjustified laughing, as Season Seven concludes with a shot of Caroline John being instructed to chuckle at something that simply isn't funny. Or maybe she's just relieved that her contract's up.

8 Terror of the Autons

Each of the first four stories in Season Eight concludes with a lab scene in which the Doctor pulls some funny faces and puts down Lethbridge-Stewart, and this is probably the silliest of the bunch. The Master's attempts to enslave the Earth and destroy the Doctor have been thwarted in the nick of time, but is our hero worried by the prospect of a rematch? Apparently not. "As a matter of fact, I'm rather looking forward to it," he simpers. Er, why exactly?

7 The Androids of Tara

As I hope we are all aware, this story is sheer heaven. But the ending (another laughing-Tom scenario with additional K9 tweeness) isn't.

6 The Space Pirates

Oh no! Not another journey in the LIZ 79! Ha ha ha ha ha ha! Next.

5 The Daemons

Yates and the Brig go to the pub (where, recent events considered, they're less than likely to be served), Benton gets chatted up by Miss Hawthorne, the Doctor and Jo dance about like a pair of ninnies ... Good grief, has nobody noticed that the flipping church has just exploded? Give me strength.

4 The Two Doctors

"From now on, it's a healthy vegetarian diet for both of us," enunciates the Doctor from the moral high ground traditionally reserved for ruthless poisoners. And off they go, arm in arm. Well, that's lovely, then.

3 The Awakening

On re-viewing this story, it appears that the Malus is dispatched halfway through Part Two in order to make way for a soft, strong and very, very long scene in which Polly James points out embarrassing plot holes, Turlough and Will Chandler blether incessantly about tea, some old bloke urges everyone to come back to his place, and the Doctor quietly rocks on his heels, grinning inanely at the fact that there seem to be about seven hundred people in his TARDIS.

2 Battlefield

Ace I can cope with. Shou Yuing, no problem. Doris, well – if you insist. But quite why Brigadier Winifred Bambera is available for a day out with the girls – and in full combat gear as well – in the aftermath of a major incident involving the last-minute averting of a nuclear holocaust caused by the missile she was supposed to be protecting, is entirely beyond me. And incidentally, are we supposed to believe that Morgaine, all-powerful sorceress from another dimension, has been packed off to do 30 years in Holloway or something? "I'll cook dinner," indeed. Be off with the lot of you.

1 The Time Monster

Absolutely incomparable. All this needs is for the credits to roll over a freeze-frame of everyone laughing, and it could be an episode of *Laverne and Shirley*. Or *Police Squad*.

And finally, bubbling under we have *The Invasion* (overstated clowning, above and beyond the call of duty), *The Invisible Enemy* ('TARDIS-trained' indeed), *Dragonfire* (a truly horrid revision of the 'girl waves bye-bye to departing TARDIS' option previously essayed with greater success in *Carnival of Monsters*), *Arc of Infinity* (you half expect Nyssa to whoop "Gimme five!" when Tegan tells her she's got the sack), *Mark of the Rani* (disastrously bungled attempt to mimic the end of *Talons*), and *The Five Doctors* and *Survival* (sugar-coated sentiment and Byzantine sentence constructions which, given the stories' respective circumstances, we ought perhaps to indulge).

Hmm. On second thoughts, maybe I *do* prefer downbeat endings after all ..

DWM

The Final Test

Do you know your Aris from your Eldrad? No prizes, as per.
Come back next month for the answers ...

What connects:

1. The Meddling Monk [pictured], Scaroth and the Doctor (but never on screen)?
2. A doomed pot-holer, a doomed geologist, and a confused constable?
3. A long-dormant scientist, a holiday planet, a boozy Time Lord and a breakaway Martian?
4. K9, Fenric and Magnus Greel?
5. The Earl of Leicester, General Smythe and Magnus Greel?
6. A post office knight, a prison medic and a petty submariner?

Answers from last issue

1. Each holds a post at a fictitious seat of learning (Darlington University; St Cedd's College, Cambridge; Mortarhouse College, Oxford).
2. All called Green (*The War Machines; The Mark of the Rani; The Mind of Evil*).
3. Solos; Solon; Solow.
4. Old Mother (first character to die in *Doctor Who*); Old Silurian; Old High Gallifreyan (*The Five Doctors*)
5. They're all one-eyed (Monoids; Alpha Centauri; Gellguards; Scaroth).
6. Van Lutyens (*Fury from the Deep*); Van Lyden (*The Ambassadors of Death*); Van Allen Belt (*Doctor Who and the Silurians*); Mrs Van Gysegham (friend of Peri's mother in *Planet of Fire*).

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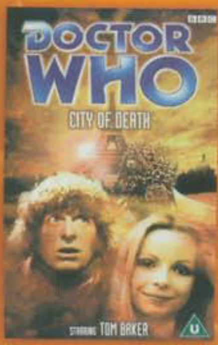
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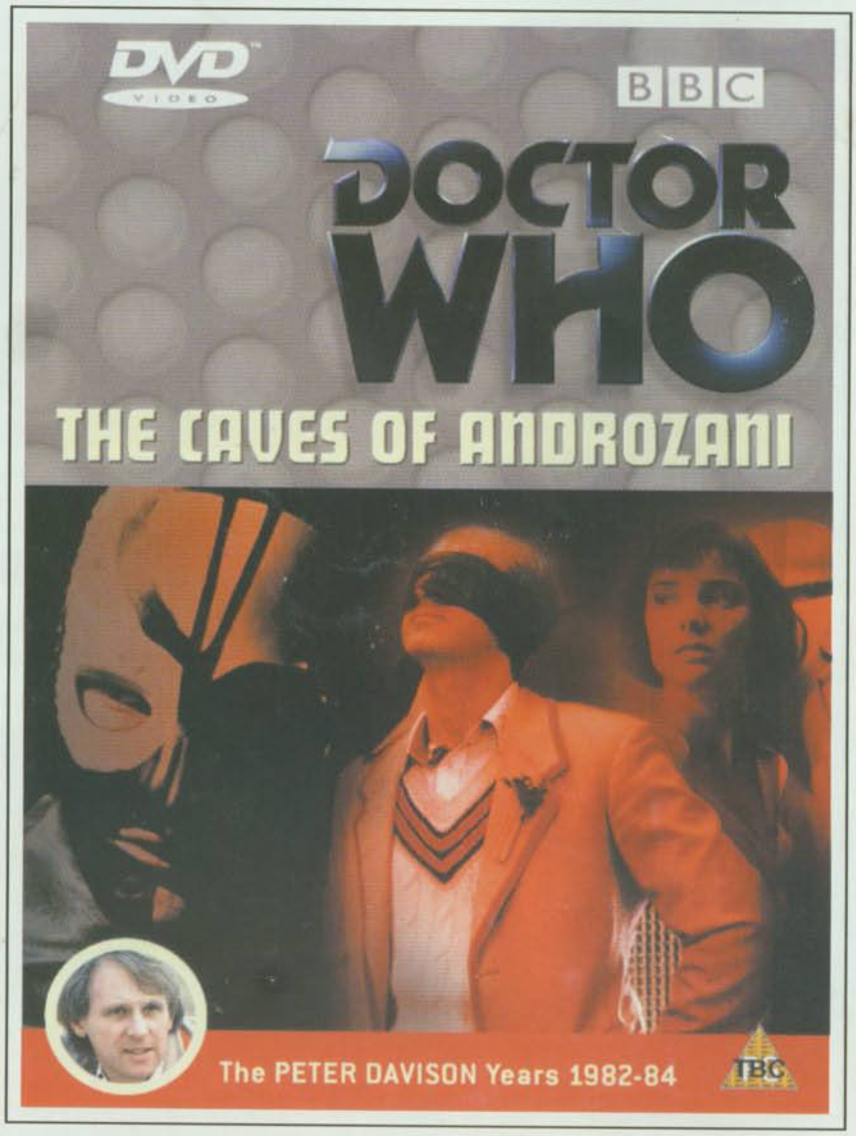
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